

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 45—No. 22.

SATURDAY, JUNE 1, 1867.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

MDLLE. PAULINE LUCCA—SIGNOR MARIO.

THIS EVENING (SATURDAY), JUNE 1ST (for the Last Time this Season),

"FAUST E MARGHERITA."

Mdlle. Pauline Lucca, Mdlle. Morensi, M. Petit, Signori Cotogni, Tagliafico, Mario.

PROSPECTIVE ARRANGEMENTS.

On MONDAY NEXT, June 3rd, "IL BARBIERE DI SIVIGLIA." Mdlle. Adelina Patti, Signori Cotogni, Clampi, Tagliafico, and Mario.

On TUESDAY NEXT, June 4th, will be produced, with New Scenery, Costumes, and Decorations, Verdi's last new Opera, entitled "DON CARLOS."

On THURSDAY NEXT, June 6th (for the second time in England), "DON CARLOS."

On FRIDAY NEXT, June 7th (for the first and only time this season), "LA SONNAMBULA."

On SATURDAY, June 8th, "DON CARLOS."

HER MAJESTY'S THEATRE.

TITIENS, TREBELLINI-BETTINI, DEMERIC-LABLACHE,
GASSIER, SANTLEY, BETTINI, BOSSI, MONGINI.

THIS EVENING (SATURDAY), JUNE 1ST, will be presented (for the First Time
this Season), Weber's Grand Romantic Opera,

"OBERON."

"Fidelio."

TUESDAY NEXT, June 4th (first time this season), Beethoven's Opera,
"FIDELIO." Florestano, Signor Tasca; Jacquinio, Mr. Hobler; Pizarro, Mr.
Sanctie; Il Ministro, Signor Foll; Rocco, Herr Rokitansky; Marcellina, Mdlle.
Siniaco; and Leonora (Fidelio), by Mdlle. Titiens. Conductor, Signor Arditi. To
conclude with the New Ballet Divertissement, "LES NYMPHES." Mdlle. Lanza,
Mdlle. Gosselin, and M. Lauri, supported by the Corps de Ballet.

"Lucrezia Borgia."—Giacconi, Trebelli-Bettini, Mongini, Bossi,
Santley.—Extra Night.

THURSDAY NEXT, June 6th (Extra Night), Donizetti's Opera, "LUCREZIA
BORGIA." Gennaro, Signor Mongini; Il Duca Alfonso, Mr. Sanctie; Gubitta,
Signor Bossi; Maffeo Orsini, Madame Trebelli-Bettini; and Lucrezia Borgia, Mme.
Giacconi (her second appearance). Conductor, Signor Arditi. To which will be
added the Ballet Divertissement, "LES NYMPHES."

"La Traviata."—First Appearance in this Country of
Mdlle. Christine Nilsson.

SATURDAY, June 8th, Verdi's Opera, "LA TRAVIATA." Violetta Valery,
Mdlle. Christine Nilsson.

MDLLE. TITIENS.—MDLLE. TITIENS will appear
THIS EVENING (Saturday), as Reria, in Weber's Opera, "OBERON,"
and as Leonora (Fidelio), in Beethoven's Opera, "FIDELIO," on Tuesday next,
the 4th of June.

MDLLE. CHRISTINE NILSSON.—MDLLE. CHRIS-
TINE NILSSON will make her FIRST APPEARANCE in THIS
COUNTRY as VIOLETTA, in Verdi's Opera, "LA TRAVIATA," on SATUR-
DAY, June the 8th.—HER MAJESTY'S THEATRE.

"LA FORZA DEL DESTINO."—Verdi's successful
Opera "LA FORZA DEL DESTINO," is in rehearsal, and will shortly be
performed for the first time in England.—HER MAJESTY'S THEATRE.

MORNING PERFORMANCE.—"LES HUGUE-
NOTS."—Notice.—The only Morning Performance which can be given this
season will take place on MONDAY, June 17, on which occasion will be performed
Meyerbeer's Grand Opera, "LES HUGUENOTS." Mongini, Gassier, Santley,
Rokitansky, Foll, Bossi, Trebelli-Bettini, Siniaco, Titiens. Conductor, Signor
Arditi. Incidental Ballet. The Opera will commence at two o'clock. Pit Tickets,
5s.; Pit Stalls, 15s.; Reserved Box Seats, 10s. 6d.; Gallery Stalls, 5s.; Private
Boxes from half-a-guinea upwards. Box Office of the Theatre open daily. Tickets
also at all Libraries and Musicsellers.—HER MAJESTY'S THEATRE.

LONDON ACADEMY OF MUSIC, ST. GEORGE'S HALL AND ST. JAMES'S HALL.

PRINCIPAL—PROFESSOR WYLDE, Mus. Doc.

THE NEXT HALF-TERM COMMENCES WED-
NESDAY, JUNE 19. The day fixed for the RECEPTION OF NEW
STUDENTS is MONDAY, JUNE 10, between 11 and 5 o'clock. The Fee for the
Half-term is £3 3s., for the Term, £5 6s.

A. AUSTIN, Sec.

MR. SIMS REEVES' BENEFIT CONCERT,
ST. JAMES'S HALL,
MONDAY EVENING NEXT, June 3rd,
Commencing at Eight o'clock.

Vocalists:

MISS LOUISA PYNE, MADAME PATEY-WHYTOCK, MR. PATEY, AND
MR. SIMS REEVES.

Instrumentalists:

PIANOFRONTE—MADAME ARABELLA GODDARD AND MR. CHARLES HALLE.
VIOLONCELLO—SIGNOR PIATTI.

Conductors—MR. BENEDICT AND MR. LINDSAY SLOPER.
Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.; to be obtained at Mitchell's,
Old Bond Street; Chappell & Co., New Bond Street; Keith & Prowse, Cheapside;
and Austin's Ticket Office, St. James's Hall.

ST. JAMES'S HALL, 69, REGENT STREET.

Under the Immediate Patronage of
PRINCESS MARYADELAIDE, PRINCESS OF TECK,
AND
THE PRINCE OF TECK.

MDLLE. SEDLATZEK'S MATINEE MUSICALE,
THURSDAY, June 13th, 1867, to commence at Three o'clock. Vocalists—Miss
Louise Pyne, Miss Palmer, Miss Eyes, Mdlle. Sedlatzek, Mdlle. Drasid, and
Madame Kudersdorf; Herr Reichardt and Mr. George Ferrer; Mr. J. G. Patey; the
Vocal Quartet Union. Pianofronter—Mdlle. Madeline Schiller and Mdlle. Sedlatzek.
Harp—Mr. J. Balsir Chatterton (Harpist to Her Majesty the Queen). Violoncello—
M. Paque, Clarinet—Mr. Lazarus. Conductors—Mr. Emile Berger and Mr. Lewis
(R.A.M.) Reserved Seats, Half-a-Guinea; Unreserved Seats, 7s. 6d. Tickets to be
had of Mdlle. Sedlatzek, 34, Manchester Street, Manchester Square.

CRYSTAL PALACE.—THE GRAND FESTIVAL
BENEFIT CONCERT, in aid of the RESTORATION FUND, under the spe-
cial patronage of Her Majesty the Queen and His Royal Highness the PRINCE OF
WALES, is appointed for WEDNESDAY, June 26.
Full particulars duly announced. Season Ticket Holders will be privileged to
attend this great performance.

Ticket Office opened Wednesday next, at Twelve o'clock, but applications for
Guinea Numbered Stalls, and for full programme as soon as printed, may be at once
registered at the Palace, and at Exeter Hall.

NEW PHILHARMONIC CONCERTS, ST. GEORGE'S
HALL, Langham Place, Regent Street.—Conductor, Professor WYLDE, Mus.
Doc. PROGRAMME OF THE PUBLIC REHEARSAL THIS DAY, June
1, at Half-past Two o'clock, and the Fourth Grand Evening Concert on Wednesday
Evening, June 6, at Eight o'clock. Part I. Overture (Stenham), Meyerbeer; aria,
"Hai già vinta" (Le Nozze di Figaro); Mozart—Signor Gassier; scene dramatique
for violin and orchestra, Spohr—Violin, Mr. Harry Holmes; polacca (Der Freischütz),
Weber—Mdlle. Siniaco; duette, "Dunque lo son" (Il Barbieri), Rossini—Mdlle.
Siniaco and Signor Gassier; symphony, Mendelssohn (1st movement, Introduction,
allegro moderato; 2nd movement, scherzo; 3rd movement, adagio; 4th movement,
allegro; finale, maestoso). Part II. Concerto in E flat (the Emperor), for pianofronter
and orchestra, Beethoven—pianofronter, Madame Arabella Goddard; aria, "A Forse è
lui" (Traviata), Weber—Mdlle. Siniaco; aria, "Vieni, la mila vendette" (Donizetti)—
Signor Gassier; overture in G (first time of performance), Mdlle. Tickets for the
Public Rehearsal, 3s., 5s.; Seats, 7s.; a few Reserved Stalls, 10s. 6d. Tickets for
the Evening Concert, 3s.; Balcony, 2s., 7s.; first row Balcony and Area Reserved
Stalls, 10s. 6d. To be had at the office, St. George's Hall, Langham Place; R. Olli-
vier and Co's, 13, New Bond Street; Hutching and Romer's, 9, Conduit Street,
Regent Street; Mr. Austin's, St. James's Hall; Keith & Prowse's, 48, Cheapside.
W. GRAEFF NICHOLLS, Hon. Sec.

[June 1, 1867.]

MRS. JOHN MACFARREN'S FIRST MORNING AT THE PIANOFORTE, in St. James's Hall, next Tuesday, at Three.

PART I.

RONDO, "Prestissimo" (Sonata di Bravura, Op. 38)	Hummel.
DUET, "I would that my love"	Mendelssohn.
IMPROVITI, in A flat, Op. 28	Chopin.
NEW SONG (first time), "Half-past Nine"	G. A. Macfarren.
CHARAKTER-STÜCK, "Presto con moto," Op. 7	Mendelssohn.
SONG, "Rock me to sleep"	Benedict.
GRAND POLONAISE, in E flat, Op. 50	Weber.

PART II.

SONATA QUASI FANTASIA, "Moonlight Sonata"	Beethoven.
DUET, "Two pretty Gypsies"	G. A. Macfarren.
MORCRUA DE SALON, "La Rapide"	Wallace.
OLD ENGLISH Ditty, "Cease your funning."	Briquet.
SCOTCH FANTASIA, "Bonnie Scotland"	

Vocalists—Miss ROBERTINE HENDERSON and Miss ELENA ANGELLE.

Stalls in good positions, 5s. each; may be obtained of Duncan Davison & Co., 244, Regent Street.

MISS AGNES ZIMMERMANN'S GRAND EVENING CONCERT, Thursday, June 6th, HANOVER SQUARE ROOMS, Eight o'clock. Miss Edith Wynne, Herr Leopold Auer, Herr Daubert, Pianoforte, Miss Agnes Zimmermann. A Select Choir of 200 Voices, under the direction of Mr. Joseph Barnby. Tickets, 10s. 6d., 7s., and 3s.; to be obtained from Miss Agnes Zimmermann, 13, Dorchester Place, N.W., and at the Rooms.

WHIT MONDAY.—LONDON BALLAD CONCERTS, St. JAMES'S HALL. Director, Mr. JOHN BOOSEY.—The LAST CONCERT of the SEASON, Monday, June 10th. Vocalists—Miss Louisa Pyne and Madame Sherrington, Mdle. Liebhart, Miss Edith Wynne, the Misses Wells, and Madame Sainton-Dolby & Mr. Cummings, Mr. Montem Smith, Mr. Winn, Mr. Chaplin Henry, and Mr. Weisz, Contrabasso, Signor Bottesini; pianoforte, Madame Arabella Goddard, Conductors, Mr. Frank Mori and Mr. J. L. Hatton. Stalls, 6s.; Family Tickets, 4s.; Balcony, 3s.; Tickets, 2s. and 1s.; to be had of Mr. Austin, 28, Piccadilly; Chappell and Co., 59, New Bond Street; Keith, Prowse, and Co., Cheapside; and Boosey and Co., No. 26, Holles Street.

WEDNESDAY MORNING, June 12.—Mr. KUHE will give his GRAND ANNUAL MORNING CONCERT on WEDNESDAY, June 12, at ST. JAMES'S HALL. Mesdemoiselles Titine, Sinico, Liebhart, and Ilma de Murasca, Trebelli, and Madame Sainton-Dolby; MM. Gardoni, Tom Höhler, Reichardt, and Mongini; Gassier, Foli, and Herr Rokitansky; Signor Pandolfini and Mr. Santley. Violin, Herr Leopold Auer; violoncello, Signor Platti; harmonium, Herr L. Engel; harp, Mr. Aptommas; pianoforte, Mr. Kube; conductors—MM. Arditi, Bevingiani, W. Ganz, and Mr. Benedict. Stalls, half a guinea; Balcony, 5s.; arena, 3s.; gallery, 2s.; to be had of all the principal Music-sellers and Libraries; Mr. Austin's ticket office, St. James's Hall; and Mr. Kuhe, 15, Somerset Street, Portman Square, W.

JUNE 24TH.—MR. BENEDICT'S THIRTY-SECOND ANNUAL GRAND MORNING CONCERT, at the ST. JAMES'S HALL, under the immediate patronage of His Royal Highness the Prince of Wales and her Royal Highness the Princess of Wales, her Royal Highness the Duchess of Cambridge, her Royal Highness the Grand Duchess of Mecklenburg-Strelitz, his Serene Highness the Prince de Teck and her Royal Highness the Princess de Teck. All the arrangements will be complete, and the full Programme will be published, Monday, 10th June. Stalls, 21s.; Reserved Seats, 10s. 6d.; Area, 5s.; Back Balcony, 3s.; Upper Balcony, 3s.; for which immediate application is solicited, at the principal Music-sellers' and Libraries, and at Mr. Benedict's, 2, Manchester Square, W.

MR. JOHN THOMAS' GRAND ORCHESTRAL CONCERT, St. JAMES'S HALL, WEDNESDAY EVENING, June 19th, at half past Eight o'clock; when will be performed (for the first time in London) his new work, "THE BRIDE OF NEATH VALLEY," by Miss Edith Wynne, Madame Sainton-Dolby, Mr. W. H. Cummings, and Mr. Lewis Thomas. Full Orchestra, Band of Harps, and United Choirs. Mr. John Thomas will perform his Harp Concerto in B flat, with orchestral accompaniments, and his Duet in E flat minor, for two harps, with Mr. J. Blair Chatterton, Conductor. Mr. Henry Leslie, Principal violin, Mons. Sainton. Sofa Stalls, £1 1s., to be had of Mr. John Thomas, 63, Welbeck Street, Cavendish Square, W. Tickets, 10s. 6d., 5s., 2s., and 1s.; at the principal Music Warehouses, and at Austin's, 28, Piccadilly.

APTOMMAS' HARP RECITALS, THURSDAYS, June 13th, and July 4th, at his residence, 13, Nottingham Place, Regent's Park, commencing at Three o'clock. He will play Weber's "Concertstück," Beethoven's "Moonlight Sonata," Mendelssohn's "Songs without words," Chopin's "Marche Funèbre," "Alvars' Operatic Fantasias, and his own "Home, sweet home," "Tarentelle," "Carnival di Venezia," Irish, Welsh, and Scottish Melodies. Tickets, 10s. 6d. and 5s.; at the usual places, and of Mr. Aptommas.

MR. OBERTHUR'S EVENING CONCERT, St. GEORGE'S HALL, June 4th. Mdle. Louisa van Noorden, Miss Lindo, Miss A. Jewell, Mdle. Goldammer, Miss Abbott, Herr Stepan, Mr. F. Penna, Mr. T. Cobham, Signor Regondi, Mr. Benedict, Mr. Aguilar. Tickets, 10s. 6d., 5s., and 3s.; at the St. George's Hall, or at Messrs. Schott & Co.'s, 159, Regent Street.

MONSIEUR PAQUE BEGS to announce that his MATINEE MUSICALE will take place on THURSDAY, June 13th, at 24, Belgrave Square, by the kind permission of the Most Noble the Marchioness of Downshire. Tickets to be obtained at M. Paque's residence, 120, Great Portland Street, W.

POSTPONEMENT.

MDLLE. RITA FAVANTI'S CONCERT, announced to be given at the BEETHOVEN ROOMS, is unavoidably postponed, owing to a domestic bereavement.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. CUSINS.—NEXT CONCERT MONDAY, June 3rd, Symphony, Jupiter (Mozart); No. 8, in F (Beethoven); Overture (MS.), Marmion (Sullivan); Oberon (Weber); Concerto, Pianoforte, Mdme. Goddard (Benedict), Mdle. Ulrich, Mdme. Trebelli-Bettini, and Signor Gardoni. Stalls, 1s.—L. Cook, Addison, & Co., 63, New Bond Street.

MADAME RABY BARRETT'S MATINEE MUSICALE, Monday June 3rd, Three o'clock, BEETHOVEN ROOMS, Harley Street. Madame Talbot Cherer, Mdle. Angèle, Madame Raby Barrett, Mr. Whiffen, and Mr. Theodore Distin. Instrumentalists—Mr. J. Blair Chatterton, Mr. John Thomas, Mr. Charles Salaman, Miss Jessie Reid, Miss Kate Gordon, and Mr. Wilhelm Ganz. Tickets, Half-a-Guinea each, of Madame Raby Barrett, 2, Nottingham Place, York Gate, Regent's Park, W.

HERR SCHUBERTH'S FIRST VIOLONCELLO RECITAL (by desire), will take place at the BEETHOVEN ROOMS on TUESDAY NEXT, June 4th, at Half-past Eight o'clock, on which occasion he will perform selections from the compositions of Bach, Beethoven, Gottermann, Kummer, Lindener, Mendelssohn, Offenbach, B. Romberg, F. Schubert, Schumann, and C. Schubert. Vocalists—Mademoiselle Liebhart, Mademoiselle Hélène (pupil of Mademoiselle Liebhart), her first appearance in public. Pianoforte, Mademoiselle Rosetta Alexandre (Pianist to the King of Prussia).

HERR LEHMEYER has the honour to announce that his ANNUAL GRAND CONCERT will take place on WEDNESDAY EVENING, the 6th of June, at the BEETHOVEN ROOMS, Harley Street, on which occasion he will be assisted by the most eminent Artists of the Season. All information of Herr Leh Meyer, 31, Alfred Place, Bedford Square.

No. 1, STRATTON STREET, PICCADILLY.

(By the kind Permission of Miss Burdett Coutts).

MR. CHARLES FOWLER'S PIANOFORTE RECITAL, the Last Week in June, under the most Distinguished Patronage. Mdle. Sinico (by permission of J. Mapleton, Esq.) will sing the vocal part of the novelty in composition—a Sonata Duo for the Piano and a Soprano Voice, by Mr. Fowler. Further particulars shortly. Tickets, One Guinea and Half-a-Guinea; at Mitchell's Royal Library, 33, Old Bond Street.

ADDRESS:
PAGANINI REDIVIVUS,
2, NORTHUMBERLAND COURT,
CHARING CROSS, LONDON.

[AT PRESENT IN TOWN.]

NOVELLO, EWER, & CO.

MESSRS. NOVELLO & CO. beg to announce that they have purchased the business hitherto carried on under the name of EWER & CO.; and have thus become possessed of the whole Stock, including a large number of important Copyright Works. Messrs. Novello beg to call attention to the fact of thus acquiring the exclusive right of publishing the entire compositions of Mendelssohn; and that they are at the same time enabled materially to enlarge their already extensive Catalogue of Sacred and Secular Music. Many of the works in general request will be issued in new and improved editions, and in a cheaper form; and all important compositions published on the continent will be always kept in stock. The Library, instituted by Messrs. Ewer, will be continued as heretofore; and all new works of merit will be added to the Catalogue as soon as published.

The business will be carried on at 87, Regent Street; 69, Dean Street, Soho; and 35, Poultry, under the style of NOVELLO, EWER & CO.

MRS. ABBOTT will sing Herr OBERTHUR'S admired song, "I WOULD I WERE," accompanied on the Harp by Mr. Oberthür, at the Composer's Concert, St. George's Hall, Tuesday Evening, June 4.

MADAME D'ESTE FINLAYSON has returned to Town for the Season. Communications for Opera, Concert, or Oratorio, to be addressed care of MESSRS. DUNCAN DAVISON, & CO., 244, Regent Street.

MADAME MARIA FUMEÓ JAGIELSKA'S NEW COMPOSITIONS for the PIANOFORTE, Just Published—"Ave Maria," de Gounod, at Schott & Co.'s; and "Une Pensée à la Pologne," at Chappell & Co.'s, 50, New Bond Street; or at her residence, 4, South Crescent, Bedford Square. Each free by post, 2s. stamps.

MADAME FUMEÓ JAGIELSKA, Pianist, has a few hours disengaged for Progressive and Four-string Lessons, at Pupils' or her residence, 4, South Crescent, Bedford Square, where terms may be obtained. Visits Bayswater, Brompton, and Highgate Hill.

MISS ELENA ANGELLE will sing BENEDICT'S popular song, "ROCK ME TO SLEEP," at Mrs. John Macfarren's "Morning at the Pianoforte," St. James's Hall, Tuesday, June 4th.

MISS ROSE FRENSDORFF (Bayswater Academy of Music) will sing BENEDICT'S "ROCK ME TO SLEEP," at the Horns Assembly Rooms, June 14th.

MISS LUCY EGERTON (Bayswater Academy of Music) will sing ROSALINE'S new Ballad, "MARITA," at the Horns Assembly Rooms, June 14th.

HER MAJESTY'S THEATRE.

The revival of Otto Nicolai's *Falstaff* is welcome on all accounts. When first produced, in 1864, it achieved a success that would safely have carried it through the next season, and, indeed, have warranted the manager in assigning to it an established place in his repertory. Though certainly not a genius, Nicolai was an agreeable composer; and his music, while nowhere revealing a marked degree of inventive power, or any unusual constructive ingenuity, is always natural, often flowing, as often graceful, and never dull. Its orchestral treatment, moreover, is, in its way, masterly; and altogether, as we said at the time, such an opera as *Falstaff*, in the present dearth, could hardly fail to meet with general acceptance. Herr Mosenthal, the German poet, who prepared the libretto of *Die Lustigen Weiber von Windsor*, the original title of the opera, when produced in Germany, served Nicolai well. In rejecting the first act of Shakspeare's *Merry Wives of Windsor*, compressing the other four acts into three, and omitting some of the subordinate personages, he made a fitting vehicle for music, at the same time preserving all the more salient characteristics of the play. The principal situations of the comedy are to be found in the opera. The conspicuous figure in each act is the fat and amorous knight; and the catastrophe in each act is one of those misadventures that result from his stolen interviews with Mistress Ford and Mistress Page, the "merry wives," who are not less mischievous than merry. Then, as intermediate incidents, we have the loves of Anne Page and Master Fenton; the rivalry between Dr. Caius and Slender, the disdained aspirants to the favour of Anne Page; the secret contrivances of the "merry wives" for the discomfiture of their corpulent suitor; the interview with Ford, who, disguised as Master Brook, pretends to aid Falstaff in his amour; a scene interpolated by Herr Mosenthal, for the sake of furnishing the hero with a drinking song; and the scene in the forest, where, under the shade of Herne's Oak, Falstaff is inveigled by his treacherous mistresses to be tormented by tricked-up elves and fairies, until the unctuous knight eventually becomes aware that he has all along been made a fool of. But of the book, as of the music, enough has already been written to render further notice of either superfluous.

There are some important differences in the actual "cast" of *Falstaff*, compared with that of 1864. The illness which terminated in the death of Signor Giuglini was the chief reason of the opera being laid aside after its first success. His part was the love-sick Fenton; and few can have forgotten his singing of the air in the second act, and of the charming duet that follows with Anne Page—then represented by Mdlle. Vitali. Now, in place of Giuglini, we have Mr. Hohler, and in place of Madame Vitali, Mdlle. Simico—the last, it may at once be said, in every respect an improvement. A modest part was never played with more natural grace, nor unpretending music more prettily sung than in this instance by the clever and versatile lady we have named. Nor can we withhold the praise that is the just due of Signor Giuglini's successor. If we were to say that Mr. Hohler is already a Giuglini, the first to protest would, in all probability, be Mr. Hohler himself. At the same time, it is pleasant to observe, and as pleasant to record, a sensible progress in the English tenor. Both his airs are well given, that in the second act ("Nel boschetto e l'usignuolo") more especially; and it was in this last that poor Giuglini was wont particularly to shine. Not less commendable is Mr. Hohler's singing in the love-duet, "Sempre in dubbio," but with such an Anne Page to address as Mdlle. Simico any Fenton would be earnest. A still more important novelty in the cast is Herr Rokitansky, in lieu of Signor Marcello Junca, as Falstaff. To act Falstaff is, we imagine, in the power of no living dramatic singer, unless, indeed, we except Signor Ronconi, the necessary materials of whose costume, however, would probably exceed the weight of his person proper—an inconvenience not to be left out of account. Herr Rokitansky boasts no pretensions of the kind; but he has a splendid low bass voice, which enables him to do more with the music than Signor Junca, who, on the other hand, did more with the character as a mere histrionic impersonation. Herr Rokitansky's most successful display is in the duet with the supposititious Master Brook ("Sicura è la vittoria"). The drinking-song, with its odd changes of measure (copied from

Marschner), lies less easily for his voice. Another novelty of some consequence is Madame Demeric-Lablache in lieu of Mdlle. Bettelheim, in the character of Mrs. Page—a change, on the whole, we are inclined to think not greatly for the worse. The remaining chief parts are happily as before. A more genuine bit of quiet and refined comedy than the Mrs. Ford of Mdlle. Tietjens has rarely been witnessed, nor a more spirited delineation of the suspicious husband (Ford) than that of Mr. Santley. That both sing their music in perfection our opera-loving readers need hardly be reminded. Signor Gassier was the original Mr. Page in 1864; and it would be difficult to find a better. The little parts of Slender and Dr. Caius are now far more ably represented by Mr. C. Lyall and Signor Bossi than they were formerly by Signors Manfredi and Mazetti. The former is a really quaint and original impersonation, while both, in a musical sense, are beyond reproach. Mdlle. Tietjens, as before, introduces a brilliant *rondo* by Signor Arditì at the end, instead of the original *finale*—a proceeding the questionable taste of which is condoned by the effect it produces. The orchestra and chorus, under Signor Arditì, leave nothing to wish; the ballet in the last scene, comprising the evolutions of the sprites who torment the victimized Sir John, is extremely lively and well grouped; and the scene itself, a moonlight in Windsor Forest, with Herne's Oak as the prominent object, is one of the most striking and pretty for which we are indebted to the always ready and always picturesque fancy of Mr. Telbin. The orchestra, by the way, has a capital overture through which to exhibit its general efficiency; while the violin accompaniment in the duet between Fenton and Anne Page shows to eminent advantage the ability of its leading player—Mr. Carrodus. To conclude, *Falstaff*, which pleased in 1864, has pleased again in 1867, and is likely to please for years to come.

One performance of *Lucrezia Borgia* brought forward, in the character of the heroine, Mdlle. Giacconi, a lady who at Genoa and elsewhere has maintained a high position. All that a single experience justifies us in saying is that Mdlle. Giacconi has an agreeable, if not a powerful voice, is a cultivated singer and an actress of intelligence. A Pasta, a Malibran, a Grisi, a Jenny Lind, a Tietjens, a Patti, or a Lucca does not crop up every day, and Mr. Mapleson is to be commended for seeking out new talent and bringing it before his supporters. Mdlle. Giacconi was received with hearty kindness by the audience, and will be heard again with pleasure. The other principal characters were sustained by Signor Gassier, whose Alfonso needs no description; Signor Mongini (Gennaro); and Madame Trebelli-Bettini (Maffeo Orsini). Signor Mongini had almost entirely recovered from his indisposition, and his wonderfully earnest delivery of the interpolated air from *Don Sebastiano*, another opera by Donizetti, created the same extraordinary sensation as last year, and now, as then, the air was unanimously called for again. The heroine of the evening was Madame Trebelli-Bettini, whose first appearance it was, and whose rich and mellow contralto caused a thrill of satisfaction in the house when its first tones were heard in the gloomy romance, "Nella fatal di Rimini" (*prologue*). In the drinking-song, "Il segreto per esser felice," first made famous by Albani at the Royal Italian Opera, in 1847, Madame Trebelli-Bettini's racy and animated singing created the accustomed sensation. She introduced the famous Albani prolonged "shake" at the return to the theme, and, in short, gave the whole as no other singer but Albani herself ever gave it before her. Of course she was compelled to repeat the last verse. The co-operation of this popular lady and of Signor Mongini, now in full possession of his splendid means, imparted additional interest to the second performance of the *Huguenots*, in which she played Urbain, in lieu of Madame Lablache, and he Raoul, in lieu of Signor Tasca. The sparkling air, "No, no, no," which Meyerbeer composed expressly for Albani when the *Huguenots* first came out at Covent Garden (1848), was sung with wonderful brilliancy by her legitimate successor, and with the result that never fails to attend it under such circumstances—a general encore. Signor Mongini has rarely appeared to more advantage. His magnificent voice is well suited to this magnificent music. He sang finely throughout, and sang, moreover, as if in love with his task. The ebullitions of superabundant energy that are apt to startle his hearers at times, and in some

degree mar their satisfaction, are still occasionally evident; but they seem to form a part of Signor Mongini's idiosyncracy; and it is doubtful if he can ever entirely suppress them. Greater faults, however, might fairly be overlooked where there are such rare qualities, and where there is so much unreservedly to praise. The Valentine was, of course, Mdlle. Tietjens—her first part in London, and Medea and Fidelio excepted, perhaps her greatest. Mdlle. Sinico was the Queen; Mr. Santley, Nevers; Signor Gassier, St. Bris; and Herr Rokitansky, Marcel, as before. Since Herr Formes there has been no such Marcel as Herr Rokitansky. It is worth attending a performance of the *Huguenots* at Her Majesty's Theatre if only to hear the "Rata-plan" by the chorus. Nothing could possibly be better, and no wonder that the audience should insist upon its being repeated.

One performance of *Der Freischütz*, with Mdlle. Tietjens and Sinico (Agatha and Annchen), Signor Gassier, in lieu of Mr. Santley (Caspar), Signor Tasca (Max), and Signor Foli, whose rich voice gives weight to the small part of the Hermit; one performance of the not to be avoided *Trovatore*, with Mdlle. Tietjens (Leonora), Mdlle. Eracleo, who undertook the part of Azucena at a few hours' notice, and, in spite of extreme nervousness, acquitted herself well; Signor Mongini (Manrico), and Mr. Santley (Count di Luna); and one of *Norma*, with Mdlle. Tietjens (Norma), Mdlle. Sinico (Adalgisa), Signor Mongini (Pollio), and Herr Rokitansky (Oroveso) have also taken place; but to find a single new sentence to dedicate to these very familiar works, unless the principal characters were all in fresh and untried hands, would surpass any inventive ingenuity to which we can pretend. Enough that their power of entertaining seems to be wholly unimpaired.

The operas for the present week have been the *Huguenots* (Monday); *Falstaff* (Tuesday); and *Il Trovatore* (Thursday). *Oberon*—first time—to-night. Meanwhile, *La Forza del Destino*, Verdi's last opera but one, is in rehearsal; and Mdlle. Nilssen, the much-talked-of Swedish singer, is announced to make her first appearance next week.

HANOVER SQUARE ROOMS.—Mr. Charles Gardner, a pianist and composer of known talent, gave his annual morning concert at the above rooms on Monday last, which were filled to overflowing by a fashionable audience. Mr. Gardner's share of the programme was restricted to Schubert's "Rondo brillant," Op. 70, for pianoforte and violin, played with Herr Deichmann; Bach's "Sarabande, Gavotte, and Musette;" W. S. Bennett's "Toccata" with Mr. W. G. Cusins; Schumann's duet for the pianoforte Op. 46; and two solos of his own composition, "Deux Moreau Characteristiques" and *étude de concert*, "Poison d'or." Mr. C. Gardner has a firm finger, an excellent touch and method, with much fluency and feeling. He was applauded in all his performances. Herr Deichmann played *Vieuxtemp's* "Fantasie Caprice," for the violin, with great brilliancy. Miss Edith Wynne gained fresh laurels in a new MS. sacred song, the composition of Mr. Gardner, "Teach me to pray." We trust that our information is not true, and that we are not going to lose this firmly-established favourite of the public, by her being transplanted to America. We know indeed that offers have been made to her to visit Yankee-land, but cannot think them tempting enough. Mdlle. Dra-dil and Miss Su-an Galton sang songs by Randegger, Benedict, and Donizetti; whilst Messrs. Fielding, Walker, Distrin, Carter, and Morgan, who gave his ballad of "My Sweetheart when a Boy," varied the concert by some part-singing. Mr. Walter Macfarren and Herr Lehmyer officiated as accompanists.

BASHI BAZOOK.

DUBLIN.—Mdlle. Liebhart, the favourite *prima donna*, from the Royal Italian Opera, and whose singing at the Philharmonic Concerts gave so much satisfaction, attended Mr. Gaskin's *matinée musicale* on Saturday, for the purpose of witnessing the system of teaching sight-singing, which enables pupils to overcome the greatest difficulties with ease. The programme included exercises in vocalization, transposition, and solfège the scales major and minor. Mr. Gaskin explained the principles upon which he taught vocal music, and in some pieces fully tested the capabilities of his pupils. Part Solfège, by Durante, Sabatini, and Scarlatti, was then most effectively gone through, and the songs, "Mid the rose leaves of love" and "The Lover and the Bird," composed for Mdlle. Liebhart, were loudly applauded. Mdlle. Liebhart then kindly sang the songs herself. When leaving. Mdlle. Liebhart expressed the pleasure she felt, and highly approved of Mr. Gaskin's method of teaching. The visitors also complimented Mr. Gaskin on the proficiency of those who received vocal instruction from him.—*Dublin Irish Times*.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—Mr. Walter Macfarren gave his first *matinée* for the season on Saturday, which attracted a large crowd of his friends and pupils. Mr. Macfarren, ignoring singers, was assisted by M. Sainton and Signor Piatti in the instrumental department. Most concert givers incline to the belief that singing is an attractive element in a programme; nay, some have dared to suppose that vocal music is more generally liked than instrumental. But Mr. Macfarren only teaches the pianoforte and plays, and why should he bore his pupils with songs which he neither composes nor sings? Mr. Macfarren's *matinée* is, in fact, a "Pianoforte Recital." In six pieces three were of his own composition, and he played in all. This gentleman's playing is comprehensive and various. His taste leans to the severe and classic style, but, like a true philosopher, he has rejected nothing, gathering knowledge from every lofty accessible source; and this is the secret which makes his playing so acceptable to the critical ear and refined taste of the connoisseur. The first piece given was Schumann's trio in D major, executed by Messrs. Sainton and Piatti. The execution was most admirable. The well-known and splendid trio in A, Op. 26, of Mr. Sterndale Bennett, was far more prized and at least as finely performed. Mr. Macfarren, with Signor Piatti, gave his own sonata, for pianoforte and violoncello, and Mozart's sonata, in E minor, for pianoforte and violin, with M. Sainton, which most delightful work was excellently played, and received with loud applause. Mr. Macfarren gave a new *berceuse* of his own composition entitled "Golden Slumbers," his second "Tarentella," and a new "Valse de Concert," which was unanimously encored. All were played in Mr. Macfarren's best manner, and afforded the greatest satisfaction. BASHI BAZOOK.

BEETHOVEN ROOMS.—Herr and Madame Sauerbrey gave a concert on Friday evening, at the above rooms. Both are well known in the musical world. The lady as possessing a contralto voice of excellent quality, which she uses like a true artist; and the gentleman, a pianist and professor of no inconsiderable ability. Madame Sauerbrey sang Mozart's "Non piu di fiori" (*La Clemenza di Tito*), two songs composed by her husband—"Lay of the imprisoned Huntsman," and a German song, "Die blauen Frühlingsägen," and Randegger's popular *canzone*, "Ben è ridicolo," the last being encored. In the laughing trio, "I'm not the Queen," from Balfe's *Rose of Castile*, she was assisted by Mdlle. Liebhart and Mr. Frank Elmore, and the singing of the three was excellent. The *ensemble* singing of Mdlle. Liebhart and Madame Sauerbrey in Mendelssohn's duet, "Ich wollt meine Lied," was remarkable. Herr Sauerbrey played Beethoven's sonata in F, Op. 24, for violin and pianoforte, in conjunction with M. Vivien, a young and clever Belgian violinist, and solo of his own composition, "The River Nymph," which pleased very much. Miss Lizzie Glass, pupil of Herr Sauerbrey, played Benedict's fantasia, "Erin," with capital effect. Mdlle. Leibhart gave, for the first time, an elegant and expressive *melodia*, "Amo te solo," by Signor Traventi, accompanied by the composer, with great success. Mr. Frank Elmore sang his own ballad, "The Woodman's Song," and Herr Reichardt's *lied*, "Thou art so near," with admirable voice and taste. It will be Mr. Elmore's own fault if he does not become one of our most favourite English tenors. Mr. T. H. Wright, the harpist, played several solos in the most brilliant manner, and M. Vivien a solo on the violin, in which he received loud applause. Signor Traventi and Herr Sauerbrey officiated as conductors. The rooms were fully and most fashionably attended.—BASHI BAZOOK.

ASSEMBLY ROOMS, EYRE ARMS, ST. JOHN WOOD.—Mr. Frank Elmore, the popular tenor, gave his second annual concert at the above *locale* on Monday evening, when, despite the inclemency of the night, a crowded assemblage of his patrons and pupils attended. With Mr. Elmore were associated Mdlle. Leibhart, Miss Edith Wynne, Miss Lucy Franklin, Miss Palmer, Madame Weiss, Messrs. Lewis Thomas and Weiss as vocalists; Messrs. Bollen Harrison and Tito Mattei (pianoforte), Messrs. Cheshire and J. Balsir Chatterton (harp), instrumentalists; with Messrs. Ganz, G. B. Allen, and Randegger as conductors. Miss E. Wynne sang a new ballad by Mr. Elmore (encored), "Mother, blame me not," and Bishop's "Tell me my heart," and with Mr. Elmore, "We wandered in dreams." Miss Palmer gave abundant expression to Lady Dufferin's Irish ballad, "Terence, Farewell," but no more than was required. Mdlle. Leibhart would have gratified the composer himself in "Love hailed a little maid" (encored), and Mr. Allen's "Goat Bells" was a great success. Miss Lucy Franklin also received genuine applause in her songs. Mr. F. Elmore sang Benedict's "Rock me to sleep," gaining a loud encore, and Reichardt's "Thou art so near," whilst Madame Weiss, in a new and charming little song, composed by Mr. Elmore, "The crocus to the snow-drop," made quite a hit. Mr. Lewis Thomas sang Randegger's *aria*, "Innamorate d'une stelle," accompanied by the composer, and Mendelssohn's "I'm a roamer," with powerful effect. Mr. Weiss gained an encore in his new song, "The star that lights the sailor home." Several harp and pianoforte solos and duets were given by Messrs. Bollen Harrison, Ganz, Cheshire, Balsir Chatterton, and Tito Mattei, with more or less effect.

BASHI BAZOOK.

NATIONAL CHORAL SOCIETY.

At the concert of Wednesday last, at Exeter Hall, the efforts of this society were strictly confined to the compositions of its founder and conductor, Mr. G. W. Martin. That the glee and four-part songs of this gentleman display a certain amount of ability must be candidly admitted, and that the *Post* has probably good authority for stating that "no composer since the days of Dr. Callcott has obtained so many prizes as Mr. Martin," may also pass without dispute; but a question can be fairly raised whether the (defunct) "critic" was not somewhat hyperbolical in his prophecy that "the series of works will hand down Mr. Martin's name and fame to future generations," and "that they are permanent contributions to the music of England." If on the one hand Mr. Martin cannot be accused of direct plagiarism, it may be said on the other side that he does not sin against conventional forms or give offence by excess of originality, while his works, if not distinguished by absolute genius, are always more or less pleasing, and command the attention and applause of their hearers. The effect on this occasion would not have been impaired by somewhat better singing, not only on the part of the ladies and gentlemen who constitute the chorus, but also by the principals, who in more than one instance showed a manifest want of rehearsal, "time" being frequently conspicuous by its absence (or rather irregularity), while "tune" was no less at fault, the result being an occasional discord the reverse of agreeable. All this, however, was more than compensated by the magnificent pianoforte playing of Madame Arabella Goddard, whose two solos, "The Harmonious Blacksmith" of Handel, and Thalberg's fantasia *Masaniello*, roused the audience to a pitch of enthusiasm rarely witnessed at Exeter Hall. So persistent and prolonged was the applause that all Mr. Martin's endeavours to proceed with the next piece were fruitless, and the Handel solo was repeated with (if possible) greater effect. A vigorous effort was also made to encore the Thalberg fantasia, but this was judiciously resisted by the accomplished pianist. To say one word as to the playing would be superfluous, for Madame Goddard has long since been acknowledged as the first of living pianists, and further eulogy would be something like attempting to "gild refined gold, or paint the lily." To any one who has not only fathomed the meaning but also gone far towards familiarizing the public with the masterpieces of the greatest composers, pieces like these are mere child's play, although they demand an amount of executive power possessed by very few players, and that Madame Goddard should have succeeded in delighting her hearers will be readily understood. Mr. Leigh Wilson was encored in Macfarren's "My own, my guiding star;" and a violin solo was played by Mons. A. Vivien of the Concerts Pasdeloup (not *loop*, as in the bills), Paris. The hall was well filled. DRINKWATER HARD.

[Mr. Hard, as usual, is floundering about in a stagnant pond of error. The *Times* never said anything about the prizes of Mr. Martin. Nor, happily, is Mr. Shaver Silver defunct. Mr. Hard should mind, if not his P.'s, at least his Q.'s.—A. S. S.]

MISS CECILE FERNANDES' CONCERT.—This event took place at St. George's Hall on Monday evening. Miss Cecil (or Cecile) Fernandes (or Fernandi) made on this occasion her first appeal to a British public. She is a young pianist—a very young pianist—and is a pupil of that distinguished professor, Mrs. Anderson, on whose teaching indeed she reflects infinite credit. Miss Fernandes played a grand duo of Osborne's from *Les Huguenots* with Signor Tito Mattei; Benedict's popular fantasia on Irish airs; Weber's "La Gaïté"; and Chopin's impromptu in A flat, in all of which she was applauded, and gave great satisfaction. Mr. John Thomas played Parish Alvars' "Grand Etude" for the harp, in imitation of a mandoline with eminent success. Madame Berger Lascelles had a good opportunity in "Di tanti palpiti" to show her voice and style. She added a song by her husband, "It seems so long ago," and "Call me pet name," by A. de Foe, which she gave with the utmost *naiveté* and effect. Madame Ruderadorff and Mdile, Drasil in the duet "Serbami Ognor," from *Semiramide*, received enthusiastic applause, as did also Miss Rose Hersee and Signor Caravaglia in a duet from Ricci's *Crispino e la Comare*. The latter also sang "Largo al Factotum." Mr. Jules Lefort, in an air from Borodine's *Saul*, "David chantant devant Saul," sang with his usual artistic feeling and effect. Other songs by Miss Rose Hersee, Miss Blanche Reeves, Messrs. Trelawny Cobham and G. B. Welch, and a violin solo by Herr Vivien, added to the attraction of the programme. Messrs. Benedict, Francesco Berger, and C. J. Hargitt were accompanists.

LLEW LLWYVO'S NORTH WALES TOUR.—We learn from the North Wales papers that Mr. Llewellyn Lewis (Llew LLWYVO) gave a series of "Farewell Concerts" in North Wales recently, on the occasion of his removal to Newport, as editor of *Y Glorian*. For his concerts, Mr. Lewis had secured the services of Madame Talbot Cherer (late Miss Eliza Hughes), Miss Llewellyn Lewis, Miss M. A. Beynon, of Newport, and several local singers. At Conway, Madame Cherer was hoarse, but succeeded in procuring a substitute in Madame Raby Barrett, of London. Madame Barrett is a soprano of merit, and her audience would be glad to welcome her often to "Wild Wales." The *Carnarvon and Denbigh Herald* speaks in high terms of Miss Llewellyn Lewis, "who," as Judge Williams said at Rhyl, "sang too well at the Chester Eisteddfod to win the scholarship." We are glad to find that Miss Beynon, of this town, won golden opinions during the tour for her clever manipulations on the pianoforte. We are glad also to learn that Llew Llewellyn maintained his reputation as the only professional baritone in the principality.—*Star of Gwent*.

MISS ELLICE JEWELL AND MR. HENRY BLAGROVE'S EVENING CONCERT took place in St. George's Hall on Tuesday last, and was well attended. Miss Ellice Jewell is a pianist of genuine talent, and one who has studied under the best masters in Germany and England. The concert commenced with Sterndale Bennett's chamber trio, Op. 26, for piano, violin, and violoncello, capably played by Miss E. Jewell, Messrs. Blagrove and Aylward, a noble work, worthy a place beside the acknowledged masterpieces of the greatest writers. Miss E. Jewell performed Beethoven's sonata (*quasi-fantasia*) No. 2, Op. 27, which she executed with neatness and a certain quietude of grace pleasing in the extreme to all listeners of this style of music. She also played a fairy caprice by Mr. W. C. Masters, and, with Mr. Blagrove, Mayseder's favourite *duo concertante* on airs from *Semiramide*, which was executed with unusual fire and precision, eliciting loud and unqualified praise. Mr. H. Blagrove in addition executed with faultless mechanism Vieux-temps solo for the violin, *Andante and Rondo*, Op. 26; but perhaps the performance of the concert was Mendelssohn's famous stringed quartet, No. 7, Op. 81, by Messrs. H. Blagrove, Clementi, R. Blagrove, and Aylward, in which the playing of the "four" was masterly and beautiful throughout. Miss Anna Jewell sang Mozart's "Vedrai carino;" a new song, "The night is closing round;" Schubert's "Maria;" and with Mr. W. H. Cummings a duet by Mr. Lodge Ellerton, from *Paradise Lost*, most efficiently and effectively, and was much applauded, as was also Miss Julia Elton in a song by Signor Randegger, and Mr. Renwick in a song by Mr. Sullivan. Mr. W. H. Cummings gave Guglielmo's serenade, "Sing me that song again," with much effect. Messrs. Wm. Dorrell, Chambers, and Aylward were the accompanists.

BASHI BAZOOK.

ACCOUCHEMENT OF THE COUNTESS OF DUDLEY.—The Mayor of Dudley received a letter from Earl Dudley on Sunday, informing him of the birth of a son and heir. Upon receipt of letter the bells of St. Thomas's Church commenced a peal, and continued all day during the intervals between services. The following is the letter:—"Dear Mr. Mayor,—The interests of my family are too closely bound up with those of the town of Dudley, and the borough has given both Lady Dudley and myself too many flattering assurances of the kindly interest it takes in the fortunes of my house, for me to doubt that any event which greatly affects them will be received with a corresponding feeling to the great happiness it conveys; and it is therefore with the utmost pride that I make known to you, amongst the very first, the pleasing intelligence of Lady Dudley's safe confinement and the birth of a son and heir this morning at a little after one o'clock. To this I must add, with great thankfulness, that both mother and child are going on favourably, and I am, dear Mr. Mayor, yours truly, DUDLEY.—Dudley House, Park Lane, May 25th, 1867."

MISS AUGUSTA THOMSON and Miss Estelle Bodenham open the Marylebone Theatre on Whit Monday. The pieces to be produced will be musical drama, operetta, farce, comedietta, and burlesque.

LONDON GLEE AND MADRIGAL UNION.—This admirable band of vocalists gave the last but one of the present series of afternoon concerts on Thursday afternoon, at St. James's Hall, in presence of a large and distinguished audience. The programme was varied and interesting, containing, amongst other things, Goss's fine glee, "O thou whose beams," W. H. Cummings' "Oh the summer night," Dr. Cooke's "As near the shades," Horsley's "Sweet Contentment," Nicholson's old madrigal (1600), "Spring comes again," and Morley's "Now is the month of Maying," which, under the guidance of Mr. Land, were given with that perfect mastery of voice, expression, and colouring which has rendered the performances of the "Union" so attractive to all lovers of the Old English style of music. Several ancient English ballads were sung by Miss J. Wells, Miss Eyles, Messrs. Baxter, Coates, Winn, and C. Henry, which were applauded to the echo. Mr. W. H. Holmes, the eminent pianoforte player and professor, varied the entertainment by a very brilliant performance of his "Recollections of Mendelssohn," on *A Midsummer Night's Dream*.

BASHI BAZOOK.

PHILHARMONIC CONCERTS.

(From the "Pall Mall Gazette.")

The Philharmonic Society is now in its fifty-fifth year—the oldest existing musical institution of the kind in England. Its first concert was held in the late Argyll Rooms, in 1813. The origin of the society was very much like that of the Paris Société des Concerts at the Conservatoire. The best musicians clubbed together for the love of their art, moved principally by a desire to hear the symphonies and overtures of the great masters efficiently performed. It was agreed, in order to avert professional jealousies, that each concert should be conducted by a different professor. Conducting then was not what it is now. The conductor sat at the pianoforte, and occasionally played from the score of the work in hand. The duty of beating time devolved not upon him, but upon the leader, or first violin (*chef d'attaque*, as the French style it), and this was accomplished, of course, with his fiddle-stick. The bâton was not then known. Here, then, were at once two absurdities—the fact of having two conductors, which was virtually the case, and the change both of leader and conductor at each successive concert. Nevertheless, the first union in a single body of the most expert orchestral players the country could boast produced so great an effect that there was little inclination to pick holes in the general scheme. The concert of Monday, March 8, 1813, was a triumphant success. It began with Cherubini's Overture to *Anacreon*, included a string quartet, a serenade for wind instruments by Mozart, a *chaconne* by Jommelli, a march by Haydn, a string quintet by Boccherini, a vocal quartet by Sacchini, a chorus from Mozart's opera, *Idomeneo*, and symphonies by Beethoven (the first of the "Nine") and Haydn. So long a concert would not be tolerated now; but it put every one in raptures at the time, and the Philharmonic was established from that night. Its history since has often been told. There were eight concerts in the first season (Mr. Salomon—Haydn's Salomon—presided at the first); and, with the exception of a brief period, some few years ago, when the number of concerts were reduced to six, there have been eight annually ever since. There are eight now; and it is to be hoped there may be eight every year, so long as the Philharmonic Society (not long, many think) is destined to endure. It has done a world of good for music, although its influence has been exercised chiefly upon a limited circle of amateurs. But this very limited circle has exercised an influence outside; and so the time has come that the Philharmonic Society is rather a venerated institution than a necessity. It has got rid of its old bad habits; but, unfortunately, it has not maintained its position as the foremost society in England for the performance of orchestral music.

Spohr was among the first illustrious foreigners who animadverted upon the strange method of conducting adopted at the Philharmonic. In a letter, dated "London, 1821," he says:—"The manner of conducting at the theatres and concerts here is the most preposterous that can be imagined."—(*Selbst-Biographie*.) And he was quite right. Spohr, however, did much to improve the state of things; as did Weber after Spohr; and most of all, Mendelssohn after Weber. Experiments were successively tried with Herr Moscheles and the late Sir Henry Bishop, each of whom in turn was appointed conductor of a series of concerts; but neither answered the purpose. The Gordian knot was ultimately severed by Mr. Costa, who accepted the post of Philharmonic conductor in 1846, and held it from that year till 1854—when, for reasons that have never been made public, he resigned it. Mr. Costa was succeeded, in 1855, by Herr Richard Wagner, the Musician of the "*Zukunft*," the prime favourite of his Majesty of Bavaria, and one of the greatest musical charlatans that ever existed. All Mr. Costa had done for the Philharmonic orchestra was undone by Herr Wagner, who conducted the symphonies of Beethoven without book, and had "readings" of his own which no one else could understand. One season of Wagner was enough; a second would have virtually swamped the Philharmonic, and that distinguished adventurer was not re-engaged. The place was now offered to, and accepted by, Mr. Sterndale Bennett, afterwards Professor Sterndale Bennett (Cambridge Professor of Music), and subsequently Dr. Sterndale Bennett. Professor Bennett held the position for eleven years, brought the Philharmonic back to its old state of discipline (which had been sadly disturbed by Herr Wagner), and when deprived of the flower of

his orchestra through an imperious edict of Mr. Gye—who just then, having instituted his Monday performances* at the Royal Italian Opera, would no longer concede the privilege accorded time out of mind to these classical concerts, no matter by what manager of no matter what institution—made a new orchestra for himself, which is at present, it can hardly be denied, a formidable rival to the old one.

Professor Bennett held the bâton of the Philharmonic for eleven years—till the end of the season 1866, in short—and then resigned it. Why Mr. W. G. Cusins should have been appointed to fill the place left vacant by so eminent a man it is impossible for any one uninitiated in the arcana of the Philharmonic to guess. Had the question of choice been put to those of the outside world who take an interest in the proceedings of the society, it is more than probable that the name of Mr. Cusins would not have occurred to a single person. Mr. Costa out of the arena, there was the late Mr. Alfred Mellon; there were also Mr. Benedict, Mr. Hallé, Signor Arditi; and last, not least, Mr. Manns, of the Crystal Palace, under whose direction the finest orchestral performances in England, if not in Europe, are to be heard. But the Philharmonic directors selected Mr. Cusins. The *Times* assures us that it had been resolved to offer the Philharmonic "bâton" to an Englishman, and that, Mr. Mellon, in consequence of his engagement with the (late) Musical Society of London, being ineligible, Mr. Cusins was appointed. But why, it may fairly be asked, Mr. Cusins? What has Mr. Cusins done to entitle him to such a distinction? It is easy to understand that if an English musician like Dr. Bennett had been disposed to undertake the duties of Philharmonic conductor, his claim would have superseded that of any other candidate, native or foreign. But, in the absence of Dr. Bennett, the best English *musician*, the place ought surely to have been offered to the best English *conductor*. Even had Mr. Mellon died before, instead of after, the question was submitted to the Philharmonic directors, the appointment of Mr. Cusins would have caused no less surprise to those without the temple. Those within, like the priests described by Iamblichus in his account of the Eleusinian mysteries, of course knew well enough what they were about. Unless Mr. Cusins turns out to be another Mendelssohn, or at least another Mellon, as conductor, this step will be likely to hurry, rather than to arrest, the catastrophe which so many believe to be impending. One would have thought that the best chance of averting it lay in the appointment of a first-rate conductor on the retirement of Dr. Bennett. This chance, however, the directors have thrown away.

What we have said is by no means, be it understood, intended in disparagement of Mr. Cusins. He may turn out—who knows?—as good a conductor as any we have named. He is known in the musical world as a thorough musician, accomplished in many ways; and all who wish well to the society will hope that he may prove equal to the responsible task he has undertaken. Five concerts have been given; but it will require as many seasons to show whether Mr. Cusins is absolutely the right man in the right place. He has to go through the principal symphonies of Haydn, Mozart, Beethoven, Mendelssohn and Spohr, and to persuade the subscribers not only that he is well acquainted with them, but that he is able, with one rehearsal (all that the Philharmonic laws provide for), to ensure a sufficient performance of whatever happens to be set down for him by the directors. Up to the present moment the new conductor may be congratulated on a fair success. Symphonies by four of the masters just named have been played, as well as one by Schumann (in D minor), for the most part vigorously enough, but without a shadow of refinement. Among these symphonies was the No. 9 of Beethoven, the Choral Symphony, a more generally satisfactory performance of which has certainly been heard. At the same time it is only just to state that the fifth concert (on Monday week) exhibited a marked improvement. As this was a good average specimen of the entertainment to which for more than half a century the Philharmonic Society has accustomed its subscribers, what remains to be said may as well apply to it as to any of its predecessors. The programme comprised the *Pastoral Symphony* of Beethoven, and the two movements (*Allegro moderato* and *Andante con moto*) from

* The Philharmonic Concerts have been held on Mondays from the earliest date.

Schubert's unfinished symphony in B minor. The symphony of Beethoven was given in a manner less open to criticism than any other work of the kind that has been heard at the Philharmonic Concerts this season; parts, indeed, were admirably played. Still better, in some respects, were the movements from Schubert's symphony—a work which, had it been happily completed in the same strain, would indubitably have ranked among the masterpieces of instrumental music. The *Allegro* was taken too slow, and the *Andante* too fast; but beyond this we have not one objection to offer. The *chiaroscuro* of orchestral performance seems now to be confined exclusively to the Crystal Palace, where, not long since, under Herr Manns, these delicious fragments of Schubert were first introduced to an English public. At the same time we have not lately heard so near an approach to it at the Philharmonic Concerts, which, when *chiaroscuro* was not dreamt of, were regarded in England as the *ne plus ultra*. For this we have to thank Mr. Cusins. There were two concertos at the fifth concert. The first, the driest, if not the least ingenious, of all concertos—that in D for violoncello, composed by Herr Molique expressly for Signor Piatti—was played by Herr Grützmacher (violoncellist to the "King" of Saxony) in such a manner as could have left no doubt in the minds of his hearers that Signor Piatti was the greatest violoncellist in the world. Herr Grützmacher is clever, beyond a question; but he is not a Piatti—far from it. The other concerto was the very familiar No. 1 (in G minor) of Mendelssohn, which has seldom been dashed off with easier assurance, and as seldom with less absolute refinement, than by Herr Alfred Jaell, one of those pianists from abroad of whom it would not be very difficult to find a more or less favourable specimen in almost any considerable German town as far as the uttermost frontier of "Vaterland" may now be presumed to extend. Herr Jaell played the first movement best. The *Andante* was heavy in touch and exaggerated in expression. The *Finale* was begun with great fire and brilliancy, but towards the end became so much too quick that Abbé Liszt himself would have failed to make the passages distinct; and Abbé Liszt's fingers are even more lissom than the fingers of Herr Jaell. The vocal music was contributed by Madlle. Sinico, Mdme. Demerle-Lablache, and Mr. Tom Hohler. Madlle. Lablache sang "Vedrai carino" a minor third too low. The effect of such a transposition, from bright to sombre, may be imagined. Mr. Hohler gave "La mia Letizia" (*I Lombardi*) in the lachrymose manner to which he has accustomed us at Her Majesty's Theatre; and Madlle. Sinico received a well-merited encore for her animated and charming delivery of the "polacca" in the second act of *Der Freischütz*. About the lengthy duet from *La Gazza Ladra*, it is charitable, at least, to say nothing.

The concert terminated with a very fine performance of Cherubini's brilliant overture to *Anacreon*—a prodigy in its day, and a pleasant thing to listen to even now. At the next, we are promised a new overture, entitled *Marmion*, by Arthur S. Sullivan, and Mr. Benedict's pianoforte concerto in E flat, to be performed by Madlle. Arabella Goddard.

[What the *Times* says is neither more nor less than the truth. It was unanimously resolved by the directors to appoint an English conductor. Further than this, Mr. Mellon was not only conductor to the Musical Society of London, but bound by a yearly engagement to Mr. Gye, manager of the Royal Italian Opera, without whose consent he could not have accepted the post of conductor at the Philharmonic, and who would decidedly not have given that consent. We agree that the place should have been offered to the next "best English conductor after Mr. Mellon." But the question is—who was that English conductor? Supposing that Mr. Cusins should prove that in choosing him the Philharmonic directors have chosen the very man that was wanted? Who knows?—A. S. S.]

THE LATE SIR HENRY BISHOP'S MSS. SCORES.—These were among the most interesting objects at the sale (which terminates to-day), of the late Mr. M'Kinlay's effects. *Happy Thought*:—They ought to be purchased by the nation, and deposited in the British Museum.

PHILHARMONIC CONCERTS.

The fifth Philharmonic Concert (Hanover Square Rooms) began with the fragments of Schubert's unfinished symphony in B minor, which, some time ago, created so deep an impression when introduced at the Crystal Palace by Herr Manns. They were extremely well played, as was also the *Pastoral Symphony* of Beethoven, the first two movements especially. Schubert's music was universally admired; and, indeed, had this not been the case, the Philharmonic audience would incur the risk of being no longer esteemed an audience of connoisseurs. It was not at a performance of the Philharmonic Society, but at a trial, that the same composer's magnificent symphony in C (No. 7), introduced on the suggestion of Mendelssohn, who himself held the conductor's stick, met with so scurvy a reception. The subscribers and the general public were never allowed a chance of hearing it. Now, however, nearly a quarter of a century later, that wonderful work is rated as it deserves, and the unknown fragments from another were listened to with close attention, and received with every sign of favour.

There were two concertos on this occasion—one by Molique, for violoncello, and one by Mendelssohn, for pianoforte. The violoncellist was Herr Grützmacher, from Dresden, a really fine player, with a powerful tone and dexterous manipulation. Herr Grützmacher, in short, is a thorough master of his instrument, and though, if we are not mistaken, he took certain liberties with the work he had in hand, his playing was forcible and effective from beginning to end, and he was honoured with loud and very general applause. Molique's concerto was composed expressly for Signor Piatti, whose marvellous execution of it, and the enthusiasm it raised on several occasions will not have been forgotten, and who entertained sufficient reverence for the genuine master who had written it to play it exactly as written. The pianist was Herr Alfred Jaell, whose performance of Mendelssohn's most popular, if not best, concerto was spirited and brilliant from end to end. He, too, achieved a real success, and was unanimously called back after quitting the orchestra. Herr Jaell plays the first part of the last movement of the concerto as fast as possible, and the last part faster than possible. *Hinc* —, &c.

The singers were Madlle. Sinico, Madame Demerle Lablache, and Mr. Hohler—all from Her Majesty's Theatre. Madame Lablache gave "Vedrai carino" in A, instead of C, which did not enhance its effect; Mr. Hohler sang "La mia letizia" (*I Lombardi*) as well as he has ever sung it in our hearing; and Madlle. Sinico was called upon to repeat the tuneful and animated polacca which is allotted to Annchen in the second act of *Der Freischütz*, and which she has rarely sung more charmingly. The two ladies joined in the duet of the prison scene from *La Gazza Ladra*. The concert ended with a very brilliant performance of Cherubini's overture to *Anacreon*, which, independently of its intrinsic merits, must always possess a certain interest as having been the first piece ever played at a Philharmonic concert—in 1813, at the late Argyll Rooms.

Mr. W. G. Cusins, the new conductor, shows progress at each successive performance, and may fairly be said to have established his position.

At the sixth concert (on Monday next), besides Mozart's *Jupiter* symphony, Beethoven's No. 8 (in F), and the overture to *Oberon*, the programme contains a new MS. overture called *Marmion*, composed expressly for the Philharmonic Society by Mr. Arthur S. Sullivan, and Mr. Benedict's new pianoforte concerto in E flat, to be played by Madlle. Arabella Goddard. The singers are Madlle. Ubrich, Madame Trebelli-Bettini, and Signor Gardoni.

MADILLE. CHRISTINE NILSSON.—Mr. Mapleson announces that Madlle. Christine Nilsson, for the last two or three years chief attraction of the Théâtre-Lyrique, will make her first appearance in England on Saturday, the 8th of June. While Madlle. Nilsson has a pure soprano of very extensive compass and remarkably pleasing quality, she enhances the natural effect of personal beauty by all the graces of a winning manner and by all the attractions of intelligent vivacity. If her voice proves to be sufficiently powerful for Her Majesty's Theatre her success is assured.—*Daily Telegraph*.

WIMBORNE.—A great choral festival has just been held at the famous minster at Wimborne, in Dorsetshire. Thirteen parish choirs, numbering 234 voices, took part in the festival.

[June 1, 1867.]

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GRAND SONATA, in A major, Op. 120	Schubert.
GRAND SONATA for Pianoforte and Violoncello, in C, Op. 102, No. 1	Beethoven.
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"THE ALFRED MELLON MEMORIAL FUND."

At a Meeting held in the HANOVER SQUARE ROOMS,

EDWARD JAMES, Esq., Q.C., M.P., IN THE CHAIR,

IT was proposed by JULES BENEDICT, Esq., seconded by E. J. FRASER, Esq., and carried unanimously, "That in consideration of the eminent talents displayed by the late Mr. ALFRED MELLON, as one of the best and most popular of English Orchestral Conductors, this Meeting is of opinion that a fitting Memorial should be erected to his memory, and hereby pledges itself to use its utmost endeavours to carry out this object."

Moved by CHARLES SALAMAN, Esq., Seconded by FREDERIC LEDGER, Esq., "That this Meeting resolve itself into a Committee, (with power to add to its number), for the purpose of collecting subscriptions to be devoted to the erection of a Memorial to the memory of the late Mr. ALFRED MELLON; that JULES BENEDICT, Esq., be requested to become Treasurer, and E. W. ROUSE, Esq., Sub-Treasurer; that C. G. VERRINDER, Esq., Mus. Bac. Oxon., be requested to undertake the duty of Honorary Secretary, and that an account be opened at 'The Union Bank,' Argyll Place, Regent Street, W., in aid of the ALFRED MELLON MEMORIAL FUND."

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[Messrs. Duncan Davison and Co., publishers of the *Musical World*, will be happy to take charge of any subscription towards the same object from their country readers.]

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DEATHS.

On the 27th ult., at his residence, 37, Great Marlborough Street, W., GEORGE RICHARD METZLER, in the 70th year of his age.

On Tuesday, the 28th ult., at Liverpool, aged 70, three days after his arrival from New York, WILLIAM F. BROUH, uncle to the Brothers Brough, and long a favourite bass singer at the Haymarket and Theatre Royal, Dublin.

The Musical World.

LONDON, SATURDAY, JUNE 1, 1867.

[Translations from the *Gesammelte Schriften* of Robert Schumann, continued.]

ERNST.

(January 14, 1840.)

BERLIOZ'S prediction, that Ernst, like Paganini, would some day make the world talk about him, is beginning to be fulfilled. I have heard nearly all the great violin-players of modern times, from Lipinski down to Prume. Each had his devoted adherents. Some believed in Lipinski; there was something strikingly imposing in his style, and it was only necessary to hear two or three of his grand notes. Some, again, were enthusiastic for Vieuxtemps, the most genial of the recent artists, who has already reached so high a point, that it is difficult to speculate on his future career without some inward trepidation. Ole Bull was an enigma, and a melancholy one, too, impossible to solve—at any rate he had plenty of opponents. In the same way all the players—De Beriot, C. Müller, Molique, David, Prume—have each their special friends among the public, and their champions in the press. But Ernst, like Paganini, is so familiar with all schools, that he can penetrate the most opposite individualities; and is thus able to satisfy all parties, and make them his allies. In power of improvisation also, the most charming talent in a player, he approaches Paganini, which may in some degree be the consequence of his intimate early association with that master.

Ernst is a native of Brünn, from which place he came when very young to the Conservatorium at Vienna. He shortly after became acquainted with Paganini, and in 1830 made his first visit to the Rhine, when Paganini was also there. His extraordinary gift of execution, though obviously deriving a good deal from that artist, made at once a sensation. With all the audacity of youth, he gave his concerts at the very same places at which Paganini had just before been playing. I remember with delight some of these concerts, where, like an Apollo, he drew the train of the Heidelberg muses after him from the neighbouring Rhine towns. At that time his name was well known. After this nothing was heard of him for a while; he had gone to Paris, where it takes time even to get a hearing. Incessant practice improved him; the Paganini element gradually vanished; and within the last year or two his name has again come up, and is now mentioned in Paris in company with the best. His old desire, once more to visit his native country, and exhibit his successful skill to his own town, lately returned upon him. After a journey in Holland last winter, where, in the course of a few months, he gave from sixty to seventy concerts, and a short stay in Paris, he came straight to

Germany. Like a true artist, he had faith in his art, and disdained to announce his coming. He appeared first in Hanover (engaged by Marschner), and then in Hamburg and the neighbouring places. We have now heard him in Leipzig almost without being prepared for it. The room was not over full, but the audience might have been double its real number, so loud was the applause. The most brilliant and splendid display of the evening was the set of variations by Mayseder, which in a very charming manner he interspersed with some of his own, ending with a cadence such as one hears from Paganini only, when, with humorous audacity, he gives full play to all the magic of his bow. The applause it provoked exceeded the usual measure of enthusiasm in North Germany, and had there been bouquets at hand, they would doubtless have been flung in showers. This is in store for him next time, even though, most modest and retiring of men as he is, he should desire to avoid it. We shall have one more opportunity of hearing him on Monday next. On that occasion, if he will only play his "Carnaval de Venise," we shall hope to say something more about him, believing that the great Italian magician, on leaving the world of art, confided to Ernst the mysteries of his method, for the study of the mature artist, the emulation of the student, and the delight of all.

—○—

MOZART AND HAYDN IN LONDON.*

IT is the characteristic sign of music at the present time that the literature connected with this beautiful art prospers and bears abundant fruit, while Polyhymnia has entrusted her god-like mission of creating and producing imperishable works to a smaller number of composers than was formerly the case. Now-a-days, the number of artists is legion; the Conservatories send forth a large multitude every year; in all directions are places created for musical directors of merit; choruses and orchestras are everywhere being established; while those already existing continue to be improved in a surprising manner; the principal poets are increased in number, and endowed with funds, which enable the artists who hold them to devote their lives, almost uninterruptedly—as they must do—to the cultivation of their genius. Despite of all this, the majority of the compositions produced are of such a kind that, though we can recognize in them talent, labour, devotion, and high feeling, we cannot concede to them the probability of their surviving the Present—the probability of their being entered in the book of history in letters of gold, shining over the Future. On the other hand, we are surprised, at short intervals, by works, of greater or less extent, in the domain of musical literature, offering us new subjects treated with such happy perspicacity and genuine earnestness, that we can prophesy for these books a long and prosperous existence.

The domain of biography—a land that some time since was certainly very much neglected by the scientific disciples of our art—is at present traversed by numerous expeditions conducted by the missionaries of knowledge. These expeditions do not, it is true, endanger the life of those who undertake them, but the literary honour and reputation of such individuals are staked on the venture. It is not everyone who brings home a wreath of laurels. With the fame-crowned names, such as the name of Otto Jahn, are joined many of high merit—we may cite, at hazard, Chrysander, Von Köchel, Von Dommer, Von Weber, Dr. Kreisle, and Bitter—not to mention those who represent with distinction the Press in musical and political periodicals; but there are also attempts of which the sorry result relegate, with shame and disgrace, many who entered, sure of victory, on the

path, from out the community of heroes and *equites* to the mass of nameless insignificance, where they may console themselves as they best can, or where the insatiable monster, Oblivion, swallows, never to bring them up again.

We reckon biographies among the most meritorious productions of writers on musical matters. A good biography—and it is only of such that we treat in this paper and in the present instance—does not merely give a sketch of the life of its hero, the incidents in which are frequently not of such importance as the masses believe (they much more frequently exercise an injurious than a beneficial influence), but it teaches us the course of development pursued by its subject for the benefit of professors and learners; it fixes in a practical light for the benefit of practical artists all he produced; it renders us acquainted, for the benefit especially of those who get up concerts, with all his compositions; it contains a practically and theoretically motivated estimate, from a musico-historical, theoretical, and aesthetical point of view, for the benefit of the encyclopedia of music, and, lastly, it offers all those who from all directions have invisibly gathered, with loving veneration, around the picture formed by fancy of the Master, his figure in effigie so that they can mentally embrace and call it their own.

It follows from what has been said that it is no easy task to produce a good biography. Such a work—and we possess a model in Jahn's *Mozart*, after which we assign the next place to Chrysander's *Handel*—requires an exceedingly conscientious and wearisome preparation of the subject-matter, combined with the labour of overcoming innumerable practical difficulties, and presupposes a universal proficiency in musical matters, such as only the heroes among the adepts can make their own. Apart from the great material foundations, the hard, ringing cash, as capital, that must be provided for such works, there are inward reasons why every one cannot undertake them. It is, therefore, certainly more meritorious for an author, having regard to material possibilities and his own position, to adopt a smaller aim, and cultivate carefully a limited field, than to endeavour to fill up a large frame with a small picture. In so far as a theme distinctly marked out can be treated more thoroughly and plastically, in the first place, presenting itself as it were alive to our eyes, and, secondly, of necessity shedding, with its intensified light, brightness in all directions beyond its own boundaries, such a monograph may possess merits of its own, which, as a preparation for larger works, or works partially founded on it, can only be productive of beneficial results, and must be joyously welcomed.

We have now reached the ground we must take up, if we would rightly estimate the present work of Herr Pohl.

It is remarkable that, just as Jahn's preparatory labours for a biography of Beethoven led to the biography of Mozart, Herr Pohl's book owes its origin to researches respecting the visit Haydn paid sixteen years later to London, as naturally much of the matter involved referred to the years 1764-65, the time of Mozart's visit. The author promises to give us in the Second Part, *Haydn in London*, a comprehensive view of matters in the English capital during the second half of the last century. This work, therefore, will have to be considered as a continuation of the history of London musical life, as given by Chrysander in his *Handel*, and the merit of having written, without patronage or encouragement, but merely from their own scientific impulses, the musical history of London for a century and a half, will belong to two German scholars.

As we have before hinted, the author has not been contented with following the Mozarts (father, son, and daughter), step by step, a task which in many respects, must have appeared unintelligible and needing a commentary, but gives an animated picture of London in the years mentioned, introducing the personages of the period with their own words, so that we fancy we are treading the

* *Mozart and Haydn in London. First Part; Mozart in London.* C. F. Pohl. Vienna: C. Gerold, jun.—From the *Niederrheinische Musik-Zeitung*.

same ground as Mozart, and, for the first time, clearly understand all that happened to him.

As the especial sources of his information, Herr Pohl enumerates A. B. C. Dario—whose name extends one degree further in the alphabet than that of A. B. C. Marx—Walpole's *Letters*, the *Memoirs* of Mrs. Delany, the treasures in the British Museum, founded by Sloane,* and the well-known libraries of Vienna and Salzburg. In the course of his task, he cannot refrain, by the way, from reproaching certain well-known authors with superficiality and inexactitude, of which faults he proves them guilty. He, moreover, returns especial thanks firstly to O. Jahn, and then to a number of persons who willingly lent him their aid in England—among them being Sir George Smart, since dead, in whose house Carl Maria von Weber breathed his last—and others who assisted him with no less alacrity in Germany. Finally, he expresses "before the world, the most profound gratitude to his friend, Dr. Franz Wagner, who honourably shared with him all the joys and miseries of the book."

Whoever takes an interest in learning what kind of a place London was, as a capital containing more than a million and a half of inhabitants, exactly a century ago, should obtain this book, the first half of which, consisting of about ninety clearly but closely printed pages, offers us a picture, exact in all its details and lucid in its arrangement, of the doings, even then so grandiose, and yet, in other respects, striking us frequently as so petty, of a population the number of which, even at that period, has not yet been attained by any other European capital.

Whoever wishes to follow as nearly as possible Mozart in his way through life, will find no small amount of interesting matter in the second half, to which is appended a large number of notices, of important encyclopedic value. We will shortly state what happened to Mozart in England, and how far events advanced and affected him.

On the 10th April, 1764, the father and the two children left Calais, and, after a costly journey—for they had to hire a vessel expressly from Calais to Dover, in order not to be delayed too long—arrived in London so quickly, considering the period, that they were able to play at Court by the 27th. How greatly the children pleased George III—who, in consequence of something said by Handel, considered it his musical mission to cultivate Handel's works—and his wife, Charlotte, previously Princess of Mecklenburg, is proved by the fact of their playing twice more at Court. An artist was immediately ready to introduce the young and "real prodigy of Nature" into his programme. The prudent father, however, was sharp enough, if not to refuse the boy's co-operation, at any rate to defer it for a time, as it would necessarily diminish the profits of his own concert. This took place, on the 5th June, in Spring Gardens, and brought in so large a sum, that a remittance could be sent home. On the 29th, Wolfgang, played at Ranelagh, in a concert given for a charitable purpose, as the rich English were fond of being benevolent at the expense of artists. After a little trip, of which Tunbridge Wells was the goal, the father fell ill, and the family were, in consequence, obliged to move to Chelsea, where Mozart wrote his first Symphonies. Though Mozart, as organist, pianist, and composer of Symphonies and Sonatas, as well as by his extempore playing, had created an unexampled sensation, and though the *Public Advertiser* called him "the most extraordinary Prodigy and most amazing Genius that has appeared in any Age," the pinnacle of his success was passed after a stay of only eight months in London, and the continuation of the story appears to us as mournful and pitiful as the shortsighted obstinacy of his father, who, without

obtaining material or other advantages, could not decide on leaving but kept putting off his departure, is utterly inexplicable.

At length, on the 21st February, 1765, there was a second concert of Leopold's children. This was given in the little Haymarket Theatre. It was only after great trouble in disposing of the requisite number of tickets, and after the public had been repeatedly invited to come, when and how they chose, to make the acquaintance of the children at their own house, that a third concert took place, on the 13th May, in Hickford's Rooms, but under such circumstances that we cannot refrain from indulging in the most disagreeable reflections. On this occasion, the children performed together on two grand pianos. The decreasing interest evinced by the public, an interest weakened still more by political troubles, caused the father to lower his pretensions again, and invite everyone to come any day, from 12 to 3 o'clock, and, for a trifling sum, hear the children, it being especially announced, as something new, that the latter would play together upon the same piano, with a handkerchief spread over the notes so that they could not see them.

Despite the father's adroitness; despite the abnormal performances of the children, and their personal attractiveness; despite the real novelty of what they did, they were forgotten! At length, their father decided on leaving a capital, the surging life of which resembles a sea, from out whose depths treasures may be raised, but whose waves pitilessly drag down the unskillful pilot into his cold grave. The last days of their visit were devoted to seeing once more all the sights of London; among other places they directed their steps to the British Museum. There Mozart was paid the last mark of respect, being requested to present some of his compositions to be preserved in the library. He wrote expressly a four-part chorus to the words, "God is our refuge and strength, a very present help in trouble," his first and only composition to an English text. It is now preserved as a precious relic in that capital which he left, on the 1st August, 1765, without receiving any recognition of that appreciation that even then was his due. A highly interesting addition to the book is a facsimile of this autograph.

ALBERT HAHN.*

MADAME ARABELLA GODDARD.—To-day Madame Arabella Goddard rehearses the concerto in E flat of Mr. Benedict, at the Hanover Square Rooms, for the sixth concert of the old Philharmonic Society on Monday night; and, at St. George's Hall, Beethoven's concerto in the same key for the fourth concert of the New Philharmonic on Wednesday. Dr. Wylde's rehearsal is, of course, the usual public one.

"ELI."—The following pieces were omitted from the recent performance of Mr. Costa's *Eli*, by the Sacred Harmonic Society:—Recitative and chorus, "Woe unto us;" semi-chorus, "Bless ye the Lord;" recitative, "Watchmen! watchmen!" recitative, "I wait for the Lord;" and recitative, "The Lord said." Nothing was gained by their omission.

MDLLE. GIACCONI, and Mdlle. Martelli having failed to impress the audience at Her Majesty's Theatre with a proper sense of their work, have taken their departure. Happily Mdlle. Nilsson and Mdlle. de Murska are to come.

MESSRS. NOVELLO have purchased the business carried on by Messrs. Ewer & Co., proprietors of the principal compositions of Mendelssohn. The firm will be known in future as that of Novello, Ewer, & Co.

MDLLE. NILSSON, will arrive in London to-morrow, and make her first appearance at Her Majesty's Theatre on the 8th inst., in the *Traviata*.

* The name German writer means probably Sir Hans Sloane's Museum.—TRANSLATOR.

The tone of reproach adopted by Herr Albert Hahn, when speaking of England, is certainly justified by the munificent treatment Mozart met with in his own country! Some twenty years subsequently the great Master was actually appointed *Capellmeister*, in the place of Gluck, at the Imperial Court of Vienna, with the magnificent salary of—800 florins, about £80! "Vemos la paja en el ojo ajeno, y no la viga de lagar en el nuestro," is not a bad proverb, Herr Albert Hahn.—TRANSLATOR.

ROYAL ITALIAN OPERA.

On Monday night Madlle. Adelina Patti, having recovered from her indisposition, reappeared in her favourite part of Rosina, and was welcomed by the genuine heartiness that never fails to greet her. The "Una voce," and the duet with Figaro in Act I, the *bolero* of Verdi in the Lesson scene, and the English ballad of "Home, sweet home," which Madlle. Patti is now accustomed to introduce when (which is invariably the case) called upon for another song, and which she warbles so delightfully, were received with the accustomed enthusiasm. Signor Mario was Almaviva; Signor Cotogni, Figaro; Signor Ciampi, Bartolo; and Signor Tagliafico, Basilio. M. Sainton presided in the orchestra. The house was crowded.

On Tuesday *Norma*, with Madame Maria Vilda, followed by two acts of *Masaniello*, Signor Fancelli playing Masaniello in place of Signor Naudin. On Thursday, *Faust e Margherita*. Of *Don Giovanni*, announced for last night, we shall speak in our next.

To-night *Faust*, on Monday next *Lucia* (second time), and on Tuesday *Don Carlos*.

PIANOFORTES AT THE PARIS EXHIBITION.—The gold medal has been awarded to Messrs. John Broadwood and Sons for the pianofortes sent by them to the Paris Exhibition. These fine instruments were noticed by us some weeks since, after an inspection of them at the manufactory; and the opinion which we then expressed of their high and exceptional merits has now been endorsed by the judgment of the Paris jury.—*Daily News*, May 29.

FRENCH PLAYS.—Mr. Mitchell has announced a series of French plays at St. James's Theatre. It is six years since French drama was represented in London, and then in the "Bijou" Theatre attached to the Haymarket Opera. The *locale* is now transferred to the house wont to be irradiated by the genius of Rachel. It is under the management of her brother, Raphael Felix, that the present series of performances is to be given. The principal artists are Madlle. Deschamps and M. Ravel, from which we gather that the pieces played will be chiefly selected from the *répertoire* of the Palais Royal. M. Ravel was here in 1852 and 1853, and his assumptions will not be forgotten. That M. Ravel's talent goes further than that of a mere *comique* was proved in the piece called *L'Etourneau*, which, beginning in broad farce, culminated in almost tragic force. Among the plays announced are *Les Pâtes de Mouche* and *Nos Intimes*, by Sardou; Augier's *Fils de Giboyer*, in which Got, of the Théâtre Français, "created" so striking a character; and Girardin's *Supplice d'une Femme*. The season to commence on the 24th June is to last till the 20th July, and there will be performances every evening, Monday, Wednesday, and Friday being subscription nights. We hope the venture will be successful. In any case, the public will have reason to be grateful to Mr. Mitchell for again attempting to introduce the French drama untranslated.

MISS LAURA HARRIS has been singing with great success at Troyes, Elbeuf, and Saint-Quentin. In all these places her especial success was in that great air of the "Queen of Night" from *Il Flauto Magico* (*Zauberflöte*) when her audience would always have it repeated. On the 1st and 2nd of June Miss Laura Harris is announced to sing at Rouen in two grand concerts. Signor Sivori and the brothers Guidoni are also announced for the same concerts.

ROYAL ACADEMY OF MUSIC.—Programme of pianoforte music performed by Mr. W. H. Holmes to the students, Tuesday, May 28th, 1867, during the general orchestral and choral rehearsal, between two and four o'clock:—New concerto, with full orchestral accompaniments, Op. 89, J. Benedict (Mr. Benedict having most kindly lent the parts for this occasion); Sonata, John Christian Bach (youngest son of Seb. Bach); Chaconne, Handel; Variations, in F minor, Haydn; Suite de Pièces, S. Bennett; Romance, Mozart; Pezze di Bravura, Potter; Duet, two pianofortes (Mr. W. H. Holmes and Mr. Marshall Hall Bell), Himmel; Variations, in E flat, Beethoven.

M. LEON ESCUDIER, the enterprising music-publisher, editor and proprietor of the Parisian journal, *L'Art Musical*, and owner of all Signor Verdi's most valuable copyrights, has come to London to be present at the first performance of *Don Carlos*, at the Royal Italian Opera.

CRYSTAL PALACE.—At the fourth grand Opera Concert (this day), the singers are from Covent Garden. Among the foremost attractions will be "Let the bright Seraphim" (trumpet, Mr. Harper), and "Home, sweet home," sung by Madlle. Adelina Patti. Signor Bottesini will play a *fantasia* on the double-bass. Mr. Mans is the conductor.

THE LATE MR. METZLER.—Our obituary this day contains the announcement of the death of Mr. Metzler, of Great Marlborough Street, one of the oldest music-publishers and musical instrument sellers in London, having succeeded his father, who established the business in 37, Wardour Street, more than half a century ago, and who came originally from Germany. Mr. Metzler was a man of the kindest and noblest disposition, ever ready to lend a helping hand to those who required it in the musical profession or trade. His death is regretted by many, leaving a void that will not easily be filled up. By his demise a vacancy occurs amongst the directors of St. James's Hall, Mr. Metzler having been one of the largest and original shareholders of the company. He will be interred this day in Kensal Green Cemetery.—B. B.

THE MUSIC PLATES AND COPYRIGHTS OF MESSRS. T. D'ALMAINE AND CO.—The sale of this valuable property by Mr. Robins, of Waterloo Place, extending over a period of eleven days, terminates this day (Saturday). Considering the immense stock thus brought into the market, the competition has been remarkably brisk, and the prices realized for some of the lots are said to be unprecedented. The following are among the most noticeable.

Lots.	Compositions.	Purchasers.	£ s. d.
277	Aladdin's Lamp.....	Brewer.....	57 0 0
643	Beautiful Blue Violets	Brewer.....	42 0 0
674	The Bloom is on the Rye	Hutchings and Romer ...	282 0 0
675	The bloom is on the Cherry Tree	Brewer.....	33 0 0
720	Fairy Queen	Cocks	38 0 0
770	Parry's Scotch Melodies.....	B. Williams	27 16 3
1019	Hemy's Pianoforte Tutor	Metzler	502 10 0
1096	Dermot Astore	Hutchings and Romer ...	168 0 0
1110	Down where the blue bells grow	Cocks	75 0 0
1112	Draw the sword, Scotland	Brewer.....	22 10 0
1199	Arnold's Cathedral Services ...	Novello.....	91 11 3
1434	Hatton's Songs	Brewer.....	159 10 0
1439	Heaven is my home	Cocks	65 0 0
1498	Ditto arranged as a duet	B. Williams	52 0 0
1452	He Wipes the tear from every eye	Brewer.....	348 0 0
1499	Ditto, arranged as a duet	B. Williams	42 0 0
1588	I'll hang my harp on a willow tree	B. Williams	180 0 0
2220	Kathleen Mavourneen, Song ...	Hutchings and Romer ...	532 0 0
2196	Loder's Instructions for Violin	Hutchings and Romer ...	59 10 0
2809	Kube's arrangement of "The bloom is on the rye"	Ashdown and Parry.....	54 0 0
2816	Kube's arrangement of "Kathleen Mavourneen"	Ashdown and Parry.....	67 10 0
2946	Les Joli Oiseaux Quadrilles	J. Williams	140 5 0
	And lots No. 3622 to 2634, arrangements of "I'll hang my harp," "Kathleen Mavourneen," and other popular songs by Brinley Richards, for Pianoforte		812 8 0

The name and good-will of the old firm of D'Almaire has been purchased by, and will be kept up by Mr. Joseph Emery (so long associated with the house), as a Pianoforte Manufacturer, at the factory, Notting Hill.

MR. JOSEPH STURGES, the librarian of the Brighton Sacred Harmonic Society, has been presented with a handsome testimonial (as a slight recognition of his services), in the shape of a handsome time-piece with the following inscription on a silver plate in front:—"Presented to Joseph Sturges by the members of the Brighton Sacred Harmonic Society, in recognition of his services as honorary librarian. May 27th, 1867."

BRIGHTON.—The Philharmonic Society has given its last subscription concert of the present season. There was a large and fashionable audience. The principal piece was Sterndale Bennett's pastoral, *The May Queen*, this being the first time, we believe, in which the composition was submitted to a Brighton public. Beethoven's symphony, No. 1, and Meyerbeer's song of "Ye Maidens in Spring-time," from *Dinorah*, were amongst the most noticeable of the other selections. Fratlein May was encored in the solo song, "Say, Pretty Bird of the Greenwood Tree," substituting "Una Voce." Mr. W. Devin presided at the piano, and Mr. C. T. West was the conductor. The concert was a great success, and the society may be congratulated on the results of its first year's operations.

[June 1, 1867.]

BERLIN.—The ninth and last Sinfonie Soirée of the Royal Band, for this season, was especially interesting from the fact that exactly five-and-twenty years have elapsed since these concerts were established in their present form. The hall was festively decked out, and, after the March from Beethoven's *Ruinen von Athen*, Madame Zachmann spoke an eloquent prologue by Dr. Emil Taubert. Then came "25 Variations on an original Theme," by the worthy conductor, Herr W. Taubert; G major Symphony, by Haydn; Pianoforte Concerto in D minor, by Mozart, played by Herr Taubert; and to conclude, Symphony in C minor, by Beethoven. After the concert, there was a joyous banquet in the Arnim Hotel, the Intendant-General, Herr von Hülzen, being in the chair. The foundation of the Sinfonie Soirées of the Royal Band for the relief of the widows and orphans of the members, dates really from the year 1800. The Soirées varied, at first, in number, and were given at irregular intervals, till, in 1842, they were newly organized, and their number fixed at nine or ten every year. Since that time, 228 Soirées have been given, 9 under the conductorship of Herr Henning; 9 under that of Mendelssohn; 1 under that of Herr Dorn; and 209 under that of Herr Taubert. At the end of 1866, the funds in hand amounted to 136,156 thalers. It may also be mentioned that, on the occasion of the above Jubilee Concert, Herr Taubert received a valuable snuff-box with a flattering letter from Queen Augusta, while a complimentary grant of 2000 thalers was voted him out of the funds of the Society.

THE CLASSICS OF THE PIANOFORTE.—An entertainment under the above title was given at The Woodlands, Maida Vale, the residence of Mr. Alfred Gilbert, the well-known professor of the pianoforte, on Wednesday evening. This was the third concert, we believe, dedicated by Mr. Gilbert to illustrations from the pianoforte works of ancient and modern composers. On this occasion the selection comprised Beethoven's Grand Trio, Op. 97, in B flat, for pianoforte, violin, and violoncello; the same composer's Sonata for pianoforte and violin, in G, Op. 30, No. 3; Mendelssohn's Trio, for piano, violin, and violoncello, in D minor, Op. 49; and Beethoven's "Moonlight" Sonata. These pieces were interspersed somewhat copiously by vocal performances. Mr. Gilbert was assisted by Mr. Henry Holmes as violinist, and Mr. Aylward as violoncellist. Beethoven's Trio was, perhaps, the crowning performance of the concert—at all events it was best liked by the audience. The singers were Madame Gilbert and Miss Fosbroke. Mr. J. Parry Cole accompanied the vocal music.

THE MISSES GOTTSCHALK'S SOIREE MUSICALE.—The soirée of these three artists, who rejoice in the name of Gottschalk, took place on Thursday evening at the Beethoven Rooms, and was well attended. Two of the Misses Gottschalk are pianists, and one, Miss Blanche, a vocalist. They were assisted by Madame Patey-Whytock, Mr. Wm. Harrison, Mr. Frank Elmore, and Mr. J. B. Welsh, as vocalists, with Herr Janse (violinist), Herr Liddel (violoncellist), as instrumentalists. Miss Clara Gottschalk joins to her talent as a player that of a composer, and introduced sundry compositions of her own, which are by no means without merit. A pleasing sentimental ballad, "Love thee," rung remarkably well, interpreted by Mr. W. Harrison, was loudly applauded, as was also a part-song, "Wake thee, my dear," which indicated a decided capacity for harmony. Two instrumental solos, one composed by herself, the other an arrangement of the "National Anthem," by a relation, Mons. L. M. Gottschalk, well known in the United States as a popular pianist and composer, served to display Miss Clara's pianistic powers to great advantage. The fair pianist was still further tested in a trio by Hummel, for piano, violin, and violoncello, in connection with Messrs. Janse and Liddel. Miss Blanche Gottschalk sung a "noel" by Adolph Adams, and, with Mr. J. B. Welsh, a young and promising harpist, the grand duet from *Semiramide* "Se la vita." The same lady also gave the air of *Gilda*, "Caro nome," from *Rigoletto*. Two duets for pianoforte, by Ketterer and Lyberg, were played by Miss Gottschalk and Miss Clara Gottschalk, and pleased universally; as did also Osborne and De Beriot's duet on *Guillaume Tell*, for piano and violoncello, by Miss Gottschalk and Herr Liddel. Mr. Frank Elmore sang some of his own compositions and Mr. J. B. Welsh made a bold effort to compass the vocal and dramatic requirements in the catalogue song, "Madamina," from *Don Giovanni*. Mr. Francesco Berger conducted.

ROCHESTER.—The officers of the Royal Marines L. T., recently gave a dramatic performance here at the Lyceum Theatre. The entertainment comprised the farce *Ici, on Parle Français*, *Il Trovatore*, and *A Fish out of Water*. From among the *corps dramatique* I may particularize Lieut. Mortimer, whose Azucena, in the burlesque, evinced singular ability. The house was crowded, General Murray and his staff occupying a prominent position in the house.—R. S. G.

BRUNSWICK.—The popular ballad composer, Franz Abt, celebrated on the 14th of May his twenty-fifth anniversary—or, to speak as the Germans do, the twenty-five years' jubilee of his débüt—in the musical career by the song, "Wann die Schwalben heimwärts ziehn" ("When the swallows hasten home"), which has become popular everywhere, and was the origin of his reputation. A grand concert was organized in his honour by a special committee.

LONDON BALLAD CONCERTS.—The speciality of the third concert—Tuesday evening, May 21st—was the number of encores, and giving them will show, as well as any amount of criticism, the excellence of the performance. Miss Edith Wynne was encored in "Tell me, my heart," and "The Lover's Whisper;" Miss Louisa Pyne in "The Harp that once thro' Tara's Halls," and "Oh dear, what can the matter be;" Mdlle. Liebhart in "Within a mile of Edinboro' town," and "Come lasses and lads;" and Madame Sainton-Dolby in Claribel's new song "Strangers yet." Songs which were not encored, but which deserved to be as much as some quoted above, were given by Madame Lemmens-Sherrington, Miss Banks, Mr. Weiss, Mr. Montem Smith, and Mr. Winn. Also the Misses Wells sang some duets to perfection; and sundry glee and part-songs were given with admirable effect. Miss Madeline Schiller, one of our most brilliant young pianists, played Benedict's "Albion" fantasia, and Moscheles' "Recollections of Ireland," with immense effect and was applauded to the echo. The concert was, in all respects, admirable, and Mr. John Boosey must by this time be highly contented with his latest "Happy Thought," his "Ballad Concerts."

MADAME ARDITI'S MATINEE D'INVITATION.—Given at 78, Harley Street, by permission of Mrs. Wood, on Friday the 17th inst., was a very fashionable affair, and eminently successful. The programme was as choice (fashionably speaking), as the lady's own taste is known to be most excellent. The singers were Madame Arditi, Mdlle. Sinico, Madame Demeric-Lablache, Madame Trebelli, Mdlle. Enequist, Messrs. Tom Hohler, Santley, Bettini, and Rokitansky; instrumentalists—Mdlle. Emilie Arditi (violin), Signors Tito Mattel and Licalsi (pianoforte). Madame Arditi is not generally known to be a vocalist, but that she is a real vocalist was proved beyond all difference by her singing of a new ballad, composed by Signor Arditi, "A kiss for your thoughts," which pleased infinitely, both on its own account and its being so pleasingly rendered, and was unanimously encored. Another new song, by Signor Arditi, "Let me love thee," sung by Mr. Santley, also gained a loud and decided encore. The other performances which claim especial notice were Beethoven's Romance for the violin, Op. 50, played with brilliant effect by Mdlle. Emilie Arditi; Nicolai's duet, "Dis-moi un mot," sung by Madame Trebelli and Signor Bettini; and Arditi's *value*, "L'Estasi," by Mdlle. Sinico.

SIGNOR AONEX.—The accomplished baritone-bass, formerly of Her Majesty's Theatre, has been singing with decided success at the Italian Opera, Paris, during the latter part of the season. His benefit took place on Saturday, when he played Assur in *Semiramide*. Mdlle. Zeiss performed Arsace, and Madame Tabacchi made her débüt on the occasion as the Babylonian Queen.

WHITBY.—The Choral Society gave a concert in the Congress Hall, on Monday evening the 20th ult., under the directorship of Mr. Bradley, who also officiated as pianist and conductor. Mr. David Lambert sang Mendelssohn's "I'm a roamer," and was loudly encored, when he substituted the Irish song, "Not myself at all." He also was encored in "The Bellringer." Miss Annie Penman, the soprano, sang three songs, and was encored in "Voi che Sapete." Miss Lottie Bradley's beautiful voice and good taste were apparent in the song, "Sing me the songs you used to sing." The choruses were performed with much steadiness and precision by the members of the Choral Society, who were ably piloted by Mr. Bradley, as conductor. Mr. R. H. Bradley presided most efficiently at the harmonium.

MEININGEN.—The meeting of the Tonkünstler Versammlung for the present year will be held in this town towards the end of August.

MUNICH.—The Abbé Liget's oratorio, *Die Heilige Elisabeth*, was performed here on the 10th ult., under the direction of Herr von Bülow.

AMSTERDAM.—At the 10th concert given by the Society for the Advancement of Music, the programme contained among other pieces: Overture to *Anacreon*, Cherubini; Scherzo from *A Midsummer Night's Dream*; Intermezzo, Verhulst; Duet from *Les Dragons de Villars*; and the Overture to *Oberon*.

ST. PETERSBURG.—As a mark of her appreciation of those works of his that have been played here, the Grand-Duchess Helena has sent Mr. Litoff a magnificent ring in brilliants.

KÖNIGSBURG.—The New Vocal Association, under the direction of Herr Hamma, recently gave a successful performance of Haydn's *Creation*.

WIESBADEN.—Herr Reinecke's new opera, *König Manfred*, will be produced some time during the present month.

LEIPZIG.—The fiftieth performance of *L'Africaine* took place on the 3rd ult. The opera was first performed here on the 12th February, 1866.

MADAME PUZZI, the eminent vocal professor, gave her annual morning concert at St. George's Hall on Monday last, when the programme presented a miscellaneous selection of a similar kind to the same lady's concerts of many years past. The pieces and the performers were mostly well known, the principal feature of the concert being Mr. Benedict's cantata, *The Legend of St. Cecilia*, under the composer's direction, which, on the whole, was exceedingly well done, and created a powerful impression even on aristocratic sympathies. The solos were given by Miss Edith Wynne, Madame Patey-Whytock, Mr. Hohler, and Mr. Weiss; the chorus by Mr. Ganz's amateur choir; and, in lieu of an orchestra, the accompaniments rendered by pianoforte, harmonium, and harp, respectively sustained by Mr. Ganz (assisted by Signor Pinsuti), Mr. Archer, and Mr. John Thomas. In the miscellaneous portion of the concert several instrumental solos were included, among which may be specified a "Study" for the harp, "Il Mandolino," brilliantly played by Mr. John Thomas; a fantasia on *Norma*, for the pianoforte, tremendously executed by Signor Mattei; and a violoncello solo, by M. Paque. Among the vocal performances which seemed to please most, we may point to Mr. Trelawny Cobham's "Alice, where art thou?" Mdlle. Liebhart's air from *Der Freischütz*, "Kommt ein Schlanke;" Signor Arditi's *valse*, "L'Estasi," sung by Mdlle. Sinico; and a new *canzonetta* by Hilda, "Il soffiro," given by Mr. Tom Hohler. Considering that the programme was constructed with an eye to the aristocratic tastes of Madame Puzzi's distinguished patrons, nothing could possibly be more felicitous and politic. The introduction of Mr. Benedict's cantata was doubtless a slight act of condescension to her own musical predilections. The hall was crowded in every part, the inevitable consequence when Madame Puzzi gives her annual benefit.

Nowhere.—Owing to the lease of the Theatre expiring, and its changing hands, the Opera Company were compelled to close on Wednesday evening. Therefore, the promised production of *Fidelio* was not realized. It is gratifying to know that the principals have financially fared pretty well, but not commensurately with the claims which so excellent a company had upon the lovers of operatic music. This may, in some respects, be owing to the present disgraceful state of the theatre. On Wednesday, Messrs. G. B. Loveday and Oliver Summers, the managers, had a benefit. Lord and Lady Stafford, in addition to their patronage, gave their presence, and there was a capital dress circle. *Maritana* was repeated, and Madame Haigh-Dyer and Mr. Bowler maintained their well-earned fame; while Mr. Aynsley Cooke, as Don José de Santarem, received quite an ovation at the close of the performance. The opera was followed by a concert, in which Miss Leng sang "Cherry ripe;" Mr. H. Loveday a violin solo on *Lucrezia Borgia*; Mr. Brookhouse Bowler sang "Come into the garden, Maud" (encored); Madame Haigh-Dyer sang "She wore a wreath of roses" and "The Minstrel Boy;" and Mr. Aynsley Cooke gave the "Bellringer," "Simon the Cellarer," and "The Lads of the Village." The farce, *Whitbait at Greenwich*, concluded the evening's entertainment.—*Norwich Paper*.

MUSIC RECEIVED FOR REVIEW.

CHAPPELL & CO.—"Une Pensée à la Pologne," par Madame M. Fumeo Jagielska. SCHOTT & CO.—"Deux Variations sur l'Ave Maria de Gounod," par Madame M. Fumeo Jagielska.

ASHDOWN & PARRY.—"Memories of Home" Romance; "L'arc-en-Ciel," Morceau élégant; "Fra Diavolo," Fantaisie Brillante; "Eloquence," Melody;—composed for the Pianoforte by Sydney Smith. "The Gleaner Maiden," Song, by Henry Smart; "The Rose" (an English version of the popular value, "La Rosa"), by Louis Engel.

BOOTH (Regent Street).—"Music in its Art-Mysteries," by Henry Wylde, Mus. Doc., Gresham Professor.

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MISS FLORENCE DE COURCY will sing WALLACE'S "SONG OF MAY," at Mr. F. Weber's Morning Concert, St. George's Hall, Thursday, June 20th.

MDLLE. LOUISA VAN NOORDEN will sing the part of the Duchess Pauline in the Selection from Mr. OBERTHUR'S Opera, "FLORIS DE NAMUR," to be performed at the Composer's Evening Concert at St. George's Hall, June 4th.

"MY QUEEN!"

MMR. SIMS REEVES will sing BLUMENTHAL'S NEW SONG at his Benefit Concert, St. James's Hall, Monday, June 3rd.

MMR. BRANDON will sing "THE VALIANT KNIGHT," Composed by HERR KLOSS, at Cheltenham, June 12.

MMR. LEONARD WALKER will sing HERR KLOSS'S new song, "THE VALIANT KNIGHT," at the Schubert Society's Concert, Beethoven Rooms, June 13.

MMR. DENBY WHITE (Highbury Academy of Music) will sing BLUMENTHAL'S "MESSAGE," at the Horns Assembly Rooms, June 14th.

MMASTER MUNDAY (Highbury Academy of Music) will play G. B. ALLEN'S "GALOP FURIÉUX," at the Horns Assembly Rooms, June 14th.

MMR. TRELAWNY COBHAM will sing the part of Floris in the Selection from Mr. OBERTHUR'S Opera, "FLORIS DE NAMUR," which will be performed at the Composer's Evening Concert, St. George's Hall, June 4th.

MMR. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY," on June 3rd and 5th, at St. George's Hall; and at all his Engagements during the Season.

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MMR. ALFRED HEMMING will sing Mr. BEUTHIN'S admired song, "THE ORPHAN'S TEAR," at Cheltenham, June 12th.

MMR. ALFRED HEMMING will sing "THE MESSAGE," and "ALICE, WHERE ART THOU?" at Tewcester, July 4th.

MMR. FRANK ELMORE will sing REICHARDT'S *Lied*, "THOU ART SO NEAR AND YET SO FAR," at St. George's Hall, June 4th.

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